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BIOGRAPHICAL SKETCHES

Dekkan Poets,

BEING

MEMOIRS OF THE L.

OF SEVERAL

EMINENT LARDS,

BOTH ANCIENT AND MODERN,

WHO HAVE FLOURISHED

IN

DIFFERENT PROVINCES

OF THE

INDIAN PENINSULA,

COMPILED FROM AUTHENTIC DOCUMENTS,

BY

CAVELLY VENKATA RAMASWAMIE,

LATE HEAD TRANSLATOR AND PUNDIT IN THE LITERARY
AND ANTIQUARIAN DEPARTMENT.



CALCUTTA :—1829.

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TO THE RIGHT HON'BLE
Lord William C. Bentinck,

G. C. B. & G. C. H.
Governor General, &c. &c. &c.

MY LORD,

IN dedicating the following pages to your Lordship, I am actuated by sentiments, that I have not the power to express ; for, having my Lord, been a witness to those Public and Private virtues, which included in their extensive range, the encouragement of Hindu Literature, during your Lordships Government of Madras ; I, as well as the rest of my countrymen, am impressed with grateful feelings, that will endure as long as the term of my life. The materials to compile the Biographical Sketches, now committed to your Lordship's protection and patronage, were collected during my arduous official duties in different Provinces, under my late lamented master Colonel Colin Mackenzie Surveyor General of India, whose literary labors in the Indian field, were first encou-

raged under your Lordship's enlightened
 Government; and I deem it, my Lord, the
 happiest circumstance of my life, that by being
 allowed to dedicate my humble Work to
 your Lordship, I have an opportunity of
 publicly subscribing myself, with the utmost
 deference and respect.

MY LORD,

Your Lordship's

Most obedient humble Servant,

CAVELLY VENKATA RAMASWAMIE.

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PREFACE.

According to Aristotle all poetry consists in imitation, and if we allow the remarks of Hermogenes to be true, that whatever is delightful to the senses produces the beautiful, we could not pitch on a spot of the world more abundant in natural objects to excite poetic effusions, than the Peninsula of India, where the face of nature is furnished with features that strike the imagination with scenes, the most sublime, imposing, and delightful, so as to raise all human powers of fancy to an elevation that exalts them to the very sublime, and beautiful : there have consequently been several very eminent bards, who have flourished at different periods in India. According to Hindu accounts, the ancient legislator Manu, Bhugu, and other sages have ordained “Sapta Anga” or seven appendages requisite in the courts of all legal Monarchs ; namely, Doctors, Poets, Pa-

was the lord of an æra, employed at his court nine poets, who were styled “Nava Ratna” or nine gems. This monarch likewise founded colleges for students, and encouraged literary men in order to perpetuate his fame. Although many poems must have been written to illustrate his actions, yet few have been handed down to posterity, except the Vekrama Charitra; but a number of grants that have been discovered by antiquarians, testify the king’s liberality to bards, who were no doubt celebrated for their talents at one time, although their works are now lost.

Bhoja Raja, sovereign of Dharapore, had for his chief poet the noted Kalidas, together with other excellent bards, who wrote works that are still made use of in schools and colleges. This monarch was a great patron of literature, and many learned men flocked to his court from different provinces, attracted by his patronage and munificence.

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It has been asserted that Bhoja Raja used to pay one lac of money for every syllable of a verse that was written on him, and this verse is cited as a proof:

“Laksham Laksham Punor Laksham
Janudagdha Kaviswar.

Pay one lac, another lack, and one lac more to Janudagdha the poet.”

The sum of one lac for every syllable is such an instance of liberality, as can nowhere be found recorded in history, and is too extravagant to deserve credit; but the learned have explained the matter by asserting that the lacs that were given by Bhoja Raja, to the poets, were lacs of *shells*, as a considerable part of the revenue of his kingdom was paid in *shells*. It is also averred that any one on beholding the countenance of the above-named monarch, immediately obtained the gift of poetry; the true meaning of which probably is, that the king was so great an encourager of learning that his pa-

tronage brought to light the merits of various authors, who would otherwise have remained neglected.

The three most celebrated poets at Bhoja's court were Kalidas, Dandi, and Bhava Bhuti, and there existed great rivalry between them; it is said, that one day the goddess Saraswati, to whom Kalidas had several times performed sacrifices, became manifest in the form of a beautiful young-woman, and paraded the high street, playing with a ball before the three poets, who were sitting together. Dandi said, "this ball appears of three distinct hues; when struck by her rosy hand it appears red, when parallel with her eyes it is blue and brown, when struck down to the ground." Bhava Bhuti said "she beats it so because it resembles her breast, the blue lily in her ears falls at her feet, dreading a like fate, as it resembles her eyes." Kalidas said, "that be-

ing aware of the intention of the ball to kiss her lips, she frequently beats it down."

The goddess at this moment vanished from their presence, and created a shop at another end of the street, where she sat down in the shape of a betel leaf seller; the three above named poets went to the shop; the goddess gave some lime to Bhava Bhuti, an areca nut to Dandi, and betel leaf to Kalidas; when Dandi asked of her the reason of this partiality, the goddess replied, that the merits of the poets were not equal; she then took them to the back part of the shop and shewed them three heaps, which were emblems of their merits. Kalidas's was the largest, Dandi's was the second, and Bhava Bhuti's the smallest; it is said, that after this event the three poets became firm friends without entertaining any rivalry or envy towards each other. The successors of Bhaja Raja were warlike princes, and patroniz-

ed various kinds of poetry according to their taste.

The arts and sciences were introduced into Dekkan from the north of India at a very early period, and Sanscrit poetry, consequently flourished in various provinces, and in course of time, poetry in the vernacular tongues was cultivated, in different districts of the Telugu and Karnata countries, and subsequently in Dravida, Maharatta, Guzerat, and other provinces, the numerous poems in this dialect gave occasion to a sanscrit, verse which says, "the poems in the language of the gods, are like the wild cows (very rare,) and only to be found in forests and mountains, while those in the vernacular dialects are like hogs to be found at every door." Several works in the learned language have been brought to light by the labors of learned Europeans, such as Sir William Jones, Mr. Colebroke, Drs. Taylor and Wil-

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son. Before the birth of Sankarachari there were many works published by the heterodoxical sects of Jainas, Bhaudas, Charvakas and others. Except the Amera Cosha, and other dictionaries, their works are not held in estimation by the Hindus, as the Jainas are the avowed despisers of the Vedes. Although the Sanscrit is a dead language, it was made use of by various poets at the Court of Kings, and to write down public records, and in deeds of gift, or grants of land to bramins. In the Telugu province Trinetra Palava caused the Sanscrit language to flourish, when he had established the bramins in his extensive dominions, and this example was afterwards followed by the princes of the Kakati race, whose metropolis was Orungole, they recorded grants and other deeds of gifts in the Sanscrit language. Ganapati Deva Roya and his son Pratapa Rudra, made very numerous grants, in which

their genealogy is frequently introduced.

Harihara Roya, who was the founder of the city of Vedyanagar, and its first sovereign cleared all the dense woods about the banks of the Tunga Bhadra, and Kristna rivers, divided the land into districts, and built villages, towns, and colleges for students, and other public institutions; in all public records and instruments, the above named sovereign never used the vernacular tongue in the various deeds of gifts he made, which were inscribed on stone and copper in the Deva Nagre character.

Under the Mysore princes the Sanscrit language was well cultivated, and several excellent poems were written under the successive sovereigns of that dynasty.

The Andhra or Telugu language is a dialect of the Sanscrit, and is very ancient, for a grammar of it was written by Brihaspati. Kanva, who lived in the reign of Dushyanta

king of Pratisthana puru or Prayaga likewise compiled a copious grammar of this language, which is said to have been taught by Skanda, son of Seva, according to Sanhadri Khonda, a part of the Skanda Puran.

Raja Rajnarendra son of Vishu Vardhn, was a prime patron of the Telugu language. About the A. S. 2028, a bramin named Anaparya alias Nannya Bhat wrote a Telugu grammar, and he was encouraged by the above named monarch to translate the Bharat into Telugu: three books were written by him, and fifteen completed by Tekkana Somayagi a bramin of Pature. Since this time the Telugu language was particularly cultivated, and numerous dramas and epic poems were written by noted poets, Krishna Deva Roya was also a great patron of this dialect, he retained at his court eight celebrated bards, whom he collectively styled Asta diggajas, which being interpreted, means the eight elephants, alluding to the eight elephants, which according to Hindu

mythology support the earth. The names of five of these poets were Allasani Peddanna, Mukku Temmana, Tennala Ramalinga, Dhurjati Pingala-Surana, Bhattu-Murti, Ayala Raja and Rama Bhadra. These poets were the authors of numerous works of all descriptions of poetry, from lyric odes to epic poems. The fifth mentioned individual was an inhabitant of the village called Bhattu Palla: he became tutor to several inferior bards, who afterwards dispersed themselves to attend the courts of petty paligars and of ficers of districts, such as Kalyanadurga Royadurg, Gutti, Gurarm Konda, Kandanoie, &c. and became panegyrists, they were less esteemed for their poetic powers, than the great masters who proceeded them, but they were styled Bhatta-Rajas, and their origin is fully laid down in a paper, communicated by the late Colonel Mackenzie, and published in the Asiatic Annual Register for the year 1804.

The Nayogi bramius, who held official appointments, as ministers, ambassadors, and

village accountants liberally patronized poets and many individuals of talents were maintained by them.

Although the Maratta language was spoken many ages ago and is a dialect of the Sanscrit, it was never brought to a standard till the time of Gnaneswar Namadeo, and Sopanadeo, who compiled dictionaries and vocabularies of that tongue, but still no grammar was in existence until a long time, afterwards a bramin named Anuntadeva Bhatt undertook the task, and composed a philological treatise, which is frequently referred to ; the work is entitled *Sarva Sastra-Upayogi*, and possesses considerable merit. The Maratta princes and chiefs were principally of a warlike character, and no great encouragers of learning, or poetry, there were consequently very few poets produced in that country, and their talents were principally confined to the praises of deities and similar subjects.

The materials to compile the present biographical sketches were collected by me,

while I followed in an official capacity through different provinces of the Peninsula, my late lamented master Col. Colin Mackenzie, surveyor General of India; the unhappy demise of that meritorious officer has for ever destroyed the prospect which I had been led sanguinely to hope would be realized, but I cannot retrace in my memory the various scenes we passed through, during our arduous labours, without feeling those sensations, which it is impossible for me to express and which will never pass away from my mind.

The manner in which I have executed the task I had undertaken, I leave an enlightened public to judge, well knowing they will not expect well-turned periods, or elegance of diction from the pen of a native. Some typographical errors will be found in the work, which my harrassed state of mind has prevented me correcting, and I implore the indulgence of the Public towards a native, who has endeavored to merit approbation.

THE AUTHOR.

Biographical Sketches
OF
DEKKAN POETS.

Biographical Sketches.
OF
DEKKAN POETS.

SANKARACHARI.

THE following Account of the Life, and Actions of this great Legislator, is principally taken from a book written in the Sancrit dialect called “Sankara Vejaya” or the Tour of Sankarachari.

All the wonderful, and supernatural performances related in the work abovenamed, are as implicitly beleived by orthodox Hindus, as are the miracles of Moses, and of Christ, mentioned in the Old and New Testaments, by the generality of Christians—It would therefore be presumptuous, and perhaps impious in me to modify, or alter one particle of the materials from which I compile this biography, of a prophet, and sage, who flourished in an age, so remote, as to claim antiquity prior to the Christian Era. I have given

the records as I received them, and find them, acknowledged by the most learned men who have written on Hindu Theology, and leave it to the candor of the English reader, to whom this work is principally addressed, to use their own judgment in giving credit to the miraculous adventures of the Hindu sage in question.

SANKARACHARI, — A celebrated Hindu poet, lawgiver, and prophet, was born, according to some authors, at Sringeri Meru, a village in the subdivision called Nunganad, he was the son of a Nambur Bramin.

There is great discordance of opinion amongst *Hindu* writers respecting the time of his birth. The Kudali Bramins, who profess to follow, and teach his system of religion, declare his appearance to have been about two thousand years ago. In a Manuscript history of the Kings of Konga Dés, in the valuable collection of the late Colonel Mackenzie, he is said to be contemporary with Trivikramadéva Chakravatri, Sovereign of Kundinipura in the Dekkan, and to have been born at Sringeri, a place now in-

cluded in the Mysore Territory, and situated on the skirts of the Western Ghauts, where he founded a College that still exists, and assumes pontifical authority over all the Smartva Bramins in the Peninsula. Other accounts have placed him in a far later age, and some are even unwilling to give him a higher antiquity than one thousand years from the present date.

As from traditions and authentic records however, we are informed that Govendayeti Guru, or spiritual guide of Sankarachari, was the father of Vikrama,—we are pretty sure that he must have been contemporary with the Monarch above named: these same records also assert Sankarachari to have been born in the 95th year of Vik. Sak. in the cycle year Vilumby, in the Kerela Des, on the banks of the river Charni, and that he was of the family of the Porachorloo Bramins.

Sankarachari was invested with the sacerdotal thread at eight years of age by his father, and applied himself diligently to the study of

the Vedes, and made great progress in philosophy and divinity; while his precocity of intellect astonished his countrymen, and was far beyond any student of the time. When he was twelve years old his father died, but Sankarachari still continued cultivating the Sciences, and every branch of learning; and his mind took such a religious turn, that even at this early age he wished to forego the world and become a Synassy. The supplications and commands of his parent prevented him putting his design into execution, but she could not prevail on him to marry, notwithstanding she used all her endeavours to bring about that event, for Sankarachari was resolved to continue single, that he might give his whole attention to religion, study, and devotional exercises.

One day, when he was returning with his mother, from a visit to a relation in a distant village, they came to a river, which they had forded on their journey thither, but which was now considerably swelled by the rains that had fallen, a very common case in that country.-- They stood at

the banks for some time, till the torrent had in a great measure subsided, when they attempted to cross it, but found themselves neck-deep in water in a very short time—at this juncture Sankarachari called aloud to his mother, and said, that unless she gave him permission to become a Synassi, they must both inevitably perish, but that if she would consent, he would by his prayers save both their lives. The perilous situation in which they were placed, induced the mother of Sankarachari to give her approbation to her son's request, and it is said, the prophet in consequence swam over the river, with his mother on his back. When they gained the dry ground, he prostrated himself before his mother, whom he afterwards circumambulated according to prescribed rules, and then proceeded to Karnata, where he remained until he completed his knowledge in various sciences.

After some time, Sankarachari went to Kanchi, where he confuted numerous priests of the Budha religion, who were put to death in oil-mills, by Himasitala Maharajah their king, as had been agreed to by the parties previous to the contro-

versy. These transactions are recorded, by inscriptions engraved in stone, in the temple of Smaśaneswar at Seva Kāñchi, and at Terucovalure, on the opposite side of the Vegavati river, not far from the before-mentioned place. He afterwards consecrated an image of the Goddess Kāmākshi on a copper pedestal, and engraved mysterious syllables in the different arches and rooms, according to the rules laid down in the Adharyna Vede, and composed eight Sanscrit verses in praise of the goddess, which are entitled “Kamakshi Astaka.” He also established a *lingum* at Kanchi, and dedicated it to Yaka Amreswar, since which time, the place is called Siva Kanchi—Sankarachari went thence to Terupati, where he was again engaged in religious controversy, and overcame the most learned pundits in disputation, and erected a crystal *lingum*, as the image of Venkateswar, and denominated it Chundra-maleswar, or the crescent crowned God : the temple was, in a conspicuous position on a hill, where the doctrine of there being no distinction between Seva and Veshnu, was

taught. He directed his disciples to collect contributions, from every pilgrim that was present, at the procession of the chariot, or car of Venkateswar, and that food should be supplied to indigent visitors and votaries. The above-mentioned Sage composed twenty-seven verses in honor of Chandramaleswar and Venkateswar and entitled them “Nakshatramala” and he left directions—that the *lingum* should be worshipped one month with Belva leaves.

From this place Sankarachari proceeded to Benares, by the route of the Vindhya Hills, in order that he might be acquainted with the learning of the people of the north. He there heard much of the reputation of Mandana Misra, an author of several works on logic, and had a great desire to visit and form an intimacy with him—on this design he set out for his house, but when arrived there, his entrance was obstructed by eight parrots, that were endued with human speech and intelligence—While struck with astonishment, and waiting in suspense at the door of Mandana’s house, he observed a cocoanut tree not far from him, and being informed that some people in the

Magadha country, who were Cashmereans, possessed the art of plucking the fruit of the cocoanut tree by the mere power of incantation, without being obliged to climb the tree—Sankarachari in consequence made a journey to Valatechepure in Cashmere, where he saw a toddy-man extracting juice from a palm tree by merely striking the stem with his hand. After some time, Sankara persuaded him to instruct him in the *muntra*, or prayers, by which he effected this miraculous performance, and it is said, that Sankarachari in time initiated the toddy-man in a very wonderful and profitable art, which was the transmutation of metals into gold, by merely pouring on it the juice of a certain plant, while pronouncing certain mysterious and magical syllables. — It is said, that the toddy-man on becoming an adept in the art last-mentioned, lost his former one, but by means of the new art he acquired manufactured a great quantity of gold, and struck coins, bearing the impression of his own figure. A short time after this, Sankarachari returned to the house of Mandana Misra, before-mentioned, situated at Goda, on the bank of the Narmada river ; when there he climbed the cocoanut

tree that has already been noticed, and by the means of its branches jumped into a saloon in the house, where he found Mandana Misra, haranguing a large multitude, who were seated to hear his doctrines, and listening to his discourses with admiration. Sankarachari was soon engaged in controversy with the master of the house on some abstruse point in philosophy, and completely vanquished him in every argument that was contested. The wife of Mandana Misra perceiving that her husband was baffled and overcome, immediately stepped forward and challenged Sankarachari to dispute on the mysterious science of sexual intercourse. It should be observed that the art of love among Hindus is cultivated by the learned as a science the most intricate and sublime that can engage the mind of man, and many *Shasters* have been written on this subject by sages of antiquity, whose texts have been explained by numerous commentators—Sankarachari had no knowledge of this science, as he was a bachelor, and had never been engaged in a love affair with any female, since his birth—he therefore, declined the contest for the present with the wife

of Mandana Misra, agreeing to come to her in the course of six months, and contend with her on any point she wished to propose.

Sankarachari after this made a journey to a city, whose king of the name of Amaraga, was just dead, and the body placed on a pile of sandal-wood, in order to be burnt. Sankarachari, it is said, being in possession of an art, by which he could transmigrate his soul into other bodies, was determined to avail himself of the opportunity that now offered, and giving special directions to his own disciples, who were collected round him, and whom he entrusted with the secret to take special care of his own corpse, he by pronouncing some cabalistic and mysterious syllables caused his own soul to animate the dead body of the king ; he then sprung up, and quitting the pile, proceeded to his palace, where all the courtiers and attendants of the late king were in admiration, at the supposed resuscitation of their master.

Sankarachari enjoyed all the rights of a husband with the queen, widow of the late king : after a time however, she began to suspect that

this was not her real husband, but that some adept in the art had animated her husband's corpse: she consequently gave directions that every dead body in her dominion should be immediately burnt, and her ministers and guards forthwith proceeded to put her orders into execution.—The disciples of Sankarachari were not able to conceal the corpse of their master, from the scrutiny of the queen's servants, and the body was immediately placed on a pile of faggots to be burnt. The pupils of Sankarachari on this immediately run to the palace exclaiming aloud these words, "thou art the true spirit"—Sankarachari suspecting the case, immediately re-animat- ed his own body, which was on the pile that had already been set fire to: finding that now the flames were reaching him, he repeated eight verses in honor of Lakshmi—Narasimha, or Vishnu, by virtue of which the fire became im- potent, and he was enabled to quit the pile un- hurt in the least degree. He then quitted the place with all possible expedition, and went ac- companied by his disciples to the house of Man- dana Misra, whose wife immediately entered in-

to controversy with him, on the subject which he had previously declined, or rather procrastinated. Experience, however, had by this time well qualified Sankara to give a ready answer to all her questions, and he, without hesitation, pointed out all the topical positions, according to their revolutions, of passion, and lust. The wife of Mandana was defeated and abashed, and made obeisance to her conqueror and master. Sankarachari, whose slaves she and her husband became, in consequence of her defeat, as had been before stipulated. The Hindu sage generously gave them their liberty, and shortly afterwards proceeded to Cashmere, where he met with the toddy-man before mentioned, who was anxious to recover the art he had lost to Sankarachari, and made obeisance to him. Sankaracharia however paid no heed to him, but went strait to Valabhipore, where he prayed to the goddess to come and reside in that part of the peninsula in which he was born. It is said, that the goddess assented to his request, and intimated to him, that in whatever spot she became manifest to him, she would rest. Sankarachari

was much gratified at the condescension of the goddess, and immediately proceeded towards Bednore, which is a province in the Carnatic. When he arrived at the hermitage of the Reshi, called Sringi, on the banks of the river, Tunga Bhadra, the goddess Sarada became manifest, and intimated to him, that she intended to reside there, and commanded him to build a temple in her honor, which Sankarachari accordingly did; he also raised several edifices in various divisions, where worship was paid to the above-named deity. After this, he made a tour round the Indian peninsula, and erected fanes in honor of the goddess in numerous places, giving them distinct denominations. He returned to Sringeri and composed a poetical work to celebrate the incomparable charms and accomplishments of the wife of king Amaraga. He also compiled a commentary on the theological works of Vyasa and intitled it "Sarera—Bhashya," in which was recorded his extermination of the heretical sects of Jainas, Bowdhas, Charwakas, Kafahkas, &c. his eminence in philosophy obtained for him the title of "Shanmato-dharaka"

or confirmer of true tenets. Sankarachari made another tour to the northern countries, and established the God Pasupateswar in the Nepaul Conuntry, thence he went to Kamarupa, in Assam, where he planted an image of the goddess Kamakshi, and leaving this place, proceeded to Rêvâlâya, a mountain in which place he erected a *lingum*, and called it Revalayeswar; after this he went to Badararikedar, on the declivity of what is called the Snowy Mountain: in this place he completed his theological works, and delivering them to his disciples, directed that they should be published. The last accounts we have of this Hindu legislature, inform us, that he went to the country of Yavans, or Greeks, and that he never returned. As no authentic narration of his death has been given, many pious Hindus believe that he is still in existence. His pupils Padmapadachari and Hastamalkachari returned to Sringeri, where they published the works of their master, still extant: these pious men spent the remainder of their lives in abstract devotions, and died at the above-named place. Their descendants have exercised supreme jurisdiction in ecclesiastical matters till this very day.

ELESWARA UPADHYA.

ELESWARA UPADHYA flourished in the seventh century of the *Salivahana* æra, and was a native of the town of Eleswar, which is situated to the westward of Srisaile. From his infancy he made divinity his particular study, and in a short time, attained to such high degree of proficiency in learning, that he became the preceptor of numerous pupils, and was styled by way of eminence, *Eleswara Upadhya*. This surname, however, which conferred a dignity on his native village, has thrown the veil of oblivion over his real name, which has been lost to posterity, who only recognize him by the title before-mentioned.

This philosopher and poet made many commentaries on the text of Goutama, called “*Smriti Durpana*” or the “*Mirror of Memory*,” and after he had completed his fortieth year, he visited Rajas of different provinces, and at their several courts, confuted every other sect that taught doctrines contrary to orthodoxy. This poet wrote a geographical treatise, and in the topography of the Telugu country, divided it into

hundreds *nads*, or such as Vigenad, Valanad, &c. the records of these divisions are preserved in the archives of Kondavede, and in the provinces west of the Kristna river, such as Orungole, Vemulavada, Eleswar—they are written in the provincial dialect, and are still in the possession of village accountants and other authorities.

Although the Telugu country has undergone several revolutions, and been under different dynasties, yet the sub-divisions made by Eleswora Upadhya, with their various appellations, have been retained. The lands which were granted by different kings and nobles, as a reward for the labors and valuable works of our poet, he made over to Bramins whose descendants have preserved their title deeds to this very day.

Eleswara Upadhya taught Sanscrit versification and prosody, to the Princesses of Raghupati Peta, Narayana-Gad, and other places, on which account he was much respected by those distinguished Personages, and received rich rewards from them. This Poet also established a private College, where five hundred pupils were

instructed in all the branches of scientific and elegant literature, especially the Sanscrit language, and it is said, that, even the female members of this Poet's family, spoke that dialect as fluently as their vernacular tongue, from constantly hearing discourses in it; for Eleswara would allow no other but the learned language to be spoken even in colloquial conversation, having a sovereign contempt for every other, conceiving the same to be prohibited by the Hiudu law.

It is said, that when Eleswara Upadhya found some of his scholars dull in learning their lessons, for want of a retentive memory, he searched in ancient books, and discovered in a very old volume, that treated on the occult sciences, a recipe to remedy this evil, which was oil extracted, from the red seeds of the *Jotispati* plant, and mixed with other ingredients and then used in culinary purposes.—When the scholars of Eleswara made trial of this excellent medicine, which was eaten with their daily food, it is reported that their heads became clear, so that

they readily performed every task set them, and made great progress in their learnnig.

Eleswara took very great pains in instructing his pupils, and the fame of his uncommon merits spread around through different provinces, and at last reached the ears of Khan Khan, one of the generals in the army of the renowned Emperor Akbar, and a great Sancrit scholar, who was very desirous to see this celebrated philosopher and poet, and on that account made a long journey. to Upadhaya, accompanied by a numerous retinue. When this Chief came to the presence of Eleswara, he made prostration, but the other in a naughty tone exclaimed—" Mlecha-Kshaya-Astu," (let Barbarians be destroyed). The General unhesitatingly replied, " Astu-Pauchami-Tat purusha," (may men be slain by them) Eleswara Upadhyā then rejoined, " Mlecha-mevéti.Sesha," (let Barbarians destroy each other). Khan Khan could make no reply to this retort, but repeated this short sentence, Sahasrapat, or God of a thousand heads, thousand eyes, and thousand rays) The poet on this said " Chala-ta, chikita Chinna Tava Syne Dhavati"—which

words bear the following several interpretation:” when your army marches, the god of a thousand heads (namely, Sesha the serpent, that supports Earth) trembles, the god of a thousand eyes (India) is moved, and the god of a thousand rays (Surya or the Sun) is dispersed. The Moslem general Khan Khan was highly delighted with this compliment, and conferred on the poet Eleswara many valuable presents, and the title of “Eleswara Upadhya Seromani” or the principal gem of the sages of Eleswara, and then returned to the Emperor’s Court.

After this Eleswara Upadhya employed his pen in writing a dramatical work, entitled “Geresa Natuka,” which celebrates in beautiful versification, the nuptials of the god of Sresaile.

This poet had no male issue, but only daughters, one of whom named Nachi, became unfortunately a widow, when she had just arrived at the age of puberty, and she resolved to put an end to her life, being inconsolable at his loss, and of the consequent deprivation of all hopes of having children, and enjoying domestic happiness; but her father dissuaded her from her

purpose, reminding her that suicide was a heinous crime in the eyes of the Almighty. Nashi became at length reconciled to life, and was resolved to devote the remainder of her years to philosophy and study : she had heard from her father, that by swallowing a large quantity of Jotishpati oil, a person will either obtain a quick genius, or die in the space of five hours ; she had the fortitude to make the trial, and took a strong dose of the before-mentioned oil. In a short time, however, she felt a burning pain through her whole frame so acutely, that she could not bear it, and in a state almost frantic, jumped down a well, that was at the back of their house, and remained immersed in water for two hours, in the mean time the poet missing his daughter, whom he loved excessively, left off teaching his disciples, and went in search of her to the back of the house, and calling out her name Nachi, the damsel answered him from the bottom of the well, and apprized her father of what she had done. He directed her to remain for five hours in the well, and then to come out, which she did, and found herself entirely rid of her

burning pains. It is said, that by the virtue of this oil, the daughter of Eleswara attained to such wonderful capacity, that she shortly became a proficient in all the arts and sciences, and able to discourse on the most abstruse point in natural philosophy. She likewise became a poetess, and wrote an epic poem, which she entitled Nachi Natak, in which she recorded in elegant Shanscrit verse, all the events of her own life from her birth till her widowhood. She afterwards obtained the consent of her father to go on a pilgrimage to all the holy places in the peninsula, and it is said, that in the course of her tour, she overcame in controversy many learned pundits at various places, confuting every one, who came in opposition to her. After receiving rewards from the kings of Delhi and of Joyapore, she returned home, much admired for her talents and ready wit.

Eleswara Upadhy had another daughter, in whom he was more unfortunate, for it appears, that through some treachery she had been married to a person of an inferior cast, by whom she had issue,

When the poet discovered the real rank of his son-in-law, he revealed the whole circumstance to his daughter, who through shame put an end to her own life, and that of her children, by setting fire to the house in which they dwelt, and perishing altogether in the flames.

Eleswara, near the close of his life wrote a code of laws, entitled "Eleswara Vijaya," in which the distinctions of all the tribes and relationships was minutely examined. This work has been quoted by various authors, but, notwithstanding its celebrity, the original is unfortunately lost, as now not a single copy can be found, although much search has been made for it. This poet died as much respected for his unimpeachable character, as the number of his pupils, and his prodigious learning.

ANAM BHATT.

This poet was a bramin, and born, according to tradition, in the village called Garikapad, which was formerly in the dominions of Nizam Ally Khan, but is now under the control of the Raja of Chintapilli. He flourished in the fifteenth century of Salivahana, during the reign of the Chalukya Kings. For twelve successive years he studied logic, in the schools of Kundinipura, or Kondavede, during which time he made great progress in his learning, and in time wrote a commentary, or a treatise on logic, called “Tarka Sangraha:—the exposition in question consisted of about two thousand verses, which were sent round for examination, and perusal to all the celebrated logicians in the Tulugu country. This work obtained universal approbation, and after it had been carefully revised, he employed various copyists to transcribe it, for the purpose of being distributed to different quarters.

Anam Bhatt established a school for logic in his native town, where his scholars went through a regular course of instruction, and were made

proficients in the science above-named, his own commentaries was the book principally used in this academy. When he was fifty-five years of age, Anam Bhatt, together with several of his disciples visited the mountain of Srisaile, where a celebrated idol of Seva was established; on his return he employed his time entirely in his studies, except a few hours in the morning and evening, which he allotted to devotion and religious exercises.

This poet did not visit the Court of any kind, nor seek rewards from any men of note, being content to maintain himself and family on his patrimony, which was ample and quite adequate to all his wants. He lived happy, and contented, and had many children, who all survived him.

SITIKANT.

This poet was a Smartva bramin, and inhabitant of Gandikota, which is the chief town of a district of the same name, which has been ceded to the British Government by Nizam Ally Khan—Sitikant flourished in the fifteenth century of the Salivahana æra, and was born in the town first mentioned.

He lost his father during his infancy, and being without friends, was consequently very distressed, and so neglected, that he contracted idle habits, and was without any education whatever, until he was nearly grown up; he at last reflected that he should be despised for his ignorance, and made a journey to Benares or Kasi, where after passing through the rudiments of the Sanscrit language, he studied logic very sedulously and after a considerable time wrote a treatise on³ that science; the work was named “Turka Bhasha Tikka” by him, but his disciples and other people called it “Siti Kanthiyam,” as it was written by Siti Kanta, the book contains six thousand verses, and in it every branch of logic

is separately treated of. He had many disciples, to whose instruction he confined the whole of his time, as he never entered in the matrimonial state. He died at Benares on the banks of the river Ganges. After his death, his works were much sought after by the pundits of Hindoostan, as the style of them was plain and perspicuous, and the versification very soft and harmonious.

BHATTOGI DIKSHAT.

The above was a bramin, and native of the Maharatta country; he was the officiating minister of a temple, which office descended to him in hereditary succession. He adopted the title of his ancestors, and applied very diligently to the study of the sciences. There was not at that time any profound scholar in his native country, from whom he could obtain instruction, so after reading several poems, by which he acquired a knowledge of the Sanscrit language, he proceeded to Benares and studied philosophy. Bhatogi Dikshat was possessed of an uncommon fine genius, and composed an elaborate treatise on grammar, which he called "Sedhanta Kowmudi," consisting of about twelve thousand verses. This work was very much approved of by the learned pundits of Benares, by whose advice it was published and disseminated throughout Hindustan, and became much in vogue; at the latter part of his life, this poet gave up his time to philosophy and contemplation, and died at Kasi, in the fifty-sixth year of his age.

NAGOGI BHATT.

This poet was also a Maharatta bramin, and born in the fifteenth century of Salivahana. At an early age he studied the Vedas, and when arrived at maturity engaged himself as officiating priest to people of the first class; by this employment, however, he gained a very scanty subsistence, and his poverty made him despised. He consequently felt disgusted, and giving up his vocation, entered as a student, the college at Vaki, which is esteemed a very holy place by the Hindus, as it is situated at the source of the river Krishna. At this place he studied all the fine arts and sciences, especially poetry. When he was forty-five years of age, he visited Benares, where he principally confined his attention to Grammar and diligently perused the book written by his countryman Bhattogi Dekshat, and made an ample commentary on it: he wrote also a work which he called Manorama, which was an exposition on the text before-named, it contained about seven hundred verses, and was much used by the Students at Mythali.

After he was fifty-five years old, he studied the Muntra Sastra, or formula of various prayers to Gods and Goddesses, and about this time he wrote a commentary on the Supta Sapti, or Chundi Pat, which is a chapter of the Marcandaya Purana. He died at Benares in the sixty-second year of his age, and it is supposed that severe disappointments in a great measure hastened his dissolution. The foregoing account of Nagogi Bhatt is taken from traditional records, preserved in the college of Nadya.

SOMANAT BHATT.

Was a Telingā bramin, and inhabitant of Teha, na Lauka, in the districts of Rajamahendry. The pundits of that place say, that he was born there in the twelfth century of Salivahana, and was long in indigent circumstances, having inherited from his ancestors only a small portion of land, which had been given them by a former ruler of that country.

When he was grown up, he had not the means of defraying the expences of a wedding, and being desirous to marry, forthwith proceeded to a kinsman and implored him to get him married. By the exertions of this relation, and some other bramins, who revered the memory of his forefathers Samanat Bhatt, was recommended to the notice of a great man, who compassionated his case, furnished the means of paying the charges of the nuptials, and got him espoused to a damsel of respectability. When the ceremony was concluded, the bridegroom went according to custom, and prostrated himself before his mother-in-law, but she being a mercenary woman, despised our poet, and averted her face when he approached.

Stung with indignation, and sorrow Samanat Bhatt proceeded to Benares, where he diligently for the space of twenty years studied Philosophy, Theology, and the liberal arts. When he was a perfect master in all these branches of sciences, he returned to his native country, and on his way visited, severally, the Rajahs of Tekale, Mandassa, and Chikati; and exhibited his learning and talents before them: from each of these Princes he obtained magnificent presents, a Palankeen, and large sums of money. He purchased gold bangles ornamented with flowers in fret work and presented them to his mother-in-law, and the avaricious woman became so delighted with the wealth, and learning of our Poet, that she heaped blessings on him incessantly. After this Samanat established a school of philosophy, and enjoyed a considerable degree of reputation. He wrote a second commentary on the Memansa philosophy, and this work is entitled, "Somanathyam." This treatise is much used by students, and procured for our Poet a considerable degree of reputation. Somanat had several children and

died at the age of sixty in his native town. His descendants are still living—The work written by this Poet is in much esteem with the natives of the Dekkan.

SAKALYA MALA.

This Sanscrit Poet was a native of Virupak-sam near Anagondi, he flourished in the thirteenth century of Salivahana, and was employed at the Court of Hanchara Roya, as an expounder of Law texts.—He composed a work called “Gajendra-Vejaya” which is a detail of a victory obtained by an Elephant through the interposition of the God Vishnu—The book is written partly in prose and partly in verse—Sakalya Mala enjoyed a considerable degree of reputation; but as his attention was principally confined to his official duties—very little is known of the events of his life, except that he died in his native country.

AKSHOBHYA DEKSHUT.

Was a Mardhava bramin and inhabitant of Sravanore. He studied philosophy from a very early age, and is said to have been a proficient in the Karnatic, and Maharata languages. The whole of his time was occupied in literary pursuits. He wrote several works on the tenets of the Mardhava sect, but his compositions are very scarce and hard to be now procured. He was an able controvertist, and defended his own system of Theology, with considerable talent. He is reported to have died in his native village Sravanore.

YALLAYA.

Yallaya was a native of the town of Vijayanagram, and lived in the year of Salivahana 1390, while Virupaksha Roya was king of Anagondi, this individual was an adept in Astrology and Astronomy, to which Sciences he regularly applied from his very infancy. He wrote several treatises on Astronomy, and among them a commentary on the solar system called Surya

Sedhanta. This work is in great repute throughout the Indian Peninsula, and from it all calculations are made in framing Almanacks. Yalaya did not cultivate any other branch of the Sciences except Astrology and Astronomy. He died at Vijayanagram.

GAJAPATI PRATAPA RUDRA

Was a celebrated sovereign of the Kalinga Country, who reigned in the fourteenth century of Salivahana, he introduced a thorough reformation in the administration of justice throughout his dominions, and established a regular code of laws, which text was entitled "Saraswati-Vilas." This Royal Author likewise composed a treatise on sexual intercourse.

KSHIRA SWAMI.

This poet was a bramin and flourished during the reign of Pratapa Rudra. He wrote a Sanscrit Dictionary which he entitled "Kshira Swami Nighanti," consisting of about two thousand verses in addition to which he wrote a commentary on the "Amra cosha." Kshira Swami is

said to have attained to a good old age without being afflicted with any sickness owing principally to his regular and temperate mode of life.

SALIVAHANA.

Was the lord of an æra still in use throughout the Dekkan. He wrote a work entitled, *Salivahana Sapta Sati*, on Rhetoric, which like the “*Durga Supta Supti*,” consists of exactly seven hundred verses.

BIAS-KARACHIARI.

Was a bramin astronomer and inhabitant of Beder, a town in the Nizam's dominions. He studied arithmetic, astronomy and astrology, from his infancy, with such diligence and profit, that he was at last enabled to compose treatises on those sciences. His work on arithmetic was called “*Bija Ganita*.” He had no male issue, but only a daughter named *Lilavati*, who was herself childless. *Bhaskara*, in consequence was resolved to perpetuate his daughter's name, by dedicating to her a book, which is one of the seven sorts of offsprings, mentioned in *Hindu*

texts, his work on arithmetic, he inscribed to his daughter in A. S. 1036, and the book was called *Lilavati*. After this he composed a treatise of astrology, which was published in A. S. 1050, and entitled *Sidhanta-Siromani*, and shortly afterwards Bhas-Karachari died at Beder in the sixty-fifth year of his age.

VARAHA-MIHIRA,

Was a bramin astronomer, who lived in A. S. 1050, he possessed a vigorous intellect, and his judgment has been much admired both by his contemporaries and by posterity. Although his knowledge of the Sanscrit language was not profound, yet few men had such deep insight into all the branches of physics and natural philosophy as Varaha-Mihira.

He wrote an elaborate work which he called “*Varaha Mihira Sanhita*,” in which was comprised a dissertation on the solar system, and the phenomena of nature—he likewise compiled a treatise on astrology and entitled it *Bhrihat jataka*. ”

GANIKA NANDA,

Was an arithmetician who flourished at the commencement of the fourteenth century of the æra of Salivahana. During his infancy he was well instructed in the Sanscrit tongue, and in his youth composed an astrological work entitled “Ganita Ananda : it was at first circulated amongst his immediate friends and relation, but in course of time it was transcribed and dissiminated among the learned.

KADAMBA.

This illustrious individual was the prime-minister to Gazapati Pretapa Rudra, he was a native of Kalinga and was a man of great power and influence. He was an excellent Astronomer and shewed a predeliction for that Science from his very infancy. He composed a work which he called “Jotisha Arnava,” or the Ocean of Astronomy and in the preface to that book it is related that he was born in the year 1384 of the Salevaha æra.—This work is in much repute and very useful to Hindu Almanack compilers.

PURUSHOTTAMA

This was a sovereign of the Kalinga country whose capital was Katak. He was by cast an Orissa Khatri, and studied Sanscrit from his infancy. Being desirous of compiling some work for the use of private Sanscrit schools, he at the request of several celebrated Pundits, wrote a Dictionary intitled "Purushottama Neghantu," which was published in the eleventh century of Salivahana and this king died shortly afterwards.

KALYANA MALA.

This was a bramin and native of the Kalinga country, he flourished during the reign of Ananga Bhima, king of Kalinga, who built the temple of Jagannath in the year 1119 of the Silivabahan æra, which is proved by inscription, he composed a work on sexual intercourse, and called it Ananga Ranga, after his royal master.

VARADA CHARYA,

Was a dramatic poet of the Vystnava sect and an inhabitant of Kanchi, he lived about the time of Krishna Roya Maharajah King of Vydyana-

gar or Anagondi, and was descended from a pure tribe of learned Vystnavas, and related to Tatachari, chief guru of the Panagonda kings. Varada Charya studied Sanscrit poetry from his very infancy, and as he was possessed of a quick genius and retentive memory, the works of all the best poets were very familiar to him—His imagination and invention were so fertile, that he could compose a hundred verses in one hour, and a single day was sufficient time for him to complete a regular poem. He wrote a poem called “*Vasanta Telka*,” descriptive of the great festival of Ranganath and the procession of his car. In this work the author has given great proofs of his powers of invention and talent at florid diction, and introduced in it some very sublime sentiments and reflections, blended with descriptions of the numerous concourse of people, of different nations and tribes, their complexions; the fashions of their dresses; appearance and languages; the dalliance and quarrels of lovers; the tricks of jugglers; antics of buffoons, and postures of dancers; the fights of rams and cocks; dramatic ex-

hibitions; triumphal arches and decorations; the procession of the chariot; the acclamations of the multitude; the beauty of the women; the strewing and scattering of flowers; and various other subjects. This elegant poem was dedicated to the God Ranganath, and a copy of it circulated to every Vishnu temple in the Peninsula. It was so much admired that several Rajahs made the author very valuable presents, which made him rich and independent the remainder of his life, towards the close of which, Varada Charya undeviatingly employed his poetic powers in works in praise of the God Vishnu.—This renowned bard died at Kanchi in the fifty-fourth year of his age.

VIDYARANYA, OR MADHVABHATT.

Was a native of a village called Pampa, which is situated on the bank of the Tunga Bhadra river, he was born in the 13th century of Sili-vahana, and flourished during the reigns of Harihara-Roya and Bukaroya, Kings of Vedyanagar. Madhvabhata was in very distressed circumstances from his birth, till he was forty years

of age ; he had a numerous progeny, for whose support he was necessitated even to beg alms. While in this condition, it is said, that a stranger who was a prophet, and who had come to worship the God Verupaksheswer, one day visited him, and taught him certain formula of prayers through which, wealth and honors could be attained. Madhavabhata being duly initiated, devoted his whole attention for a considerable time to the abstracted devotion of the image of a goddess, and it is said, that the divinity being gratified with his prayers, became manifest in a human form, resembling his wife, and conferred on him the gift of wisdom, and pre-eminent knowledge, and changed his name to Vidyaranya, which being interpreted means a forest of knowledge. This poet wrote a very elaborate and luminous commentary on the Vedas, and entitled it Vedabhashaya. He assumed the habit of a Sanyasi and renounced all secular concerns, and his time was entirely taken up by intense devotion. It is said, that he had another interview with the Goddess, who revealed various events, and discovered to him some hidden

treasure, which Vidyaranya bestowed on a shepherd of the name of Harihara, who afterwards became founder of Vidyanagar, and sovereign of the city. When he was about sixty years of age, he composed fifteen kinds of theological works, and called them Panchadasi, which he taught to numerous scholars, he also wrote a commentary on the text of Parasara, and called it "Parasara Madhaviyam." This work was compiled for the use of Bokaroya. For that monarch, Vidyaranya, also wrote a work entitled Vidyaranya Kalagnana, which was a prophecy of the revolutions of the kingdom, and the deeds of the various sovereigns which ruled over it, till the subjugation of the country, by the Mahomedans.

Harihara having been much obligated to Vidyaranya, and admiring his talents and worth, chose him as his prime-minister, and intrusted all the affairs of state to him. His leisure hours Vidyaranya devoted to the instruction of several students. By the good management of this minister, Harihara enjoyed great prosperity, and had his dominions extended on all sides. Vidyaranya, after some time, made a tour round several holy

places, and at last returned to Pampa, with several individuals, whom he had confuted in controversy, and who become converts to his opinions.

When he found himself incapable, through age of composing any other works, he took great pains in correcting, and revising the literary productions, he had already published, and after having a great number of copies transcribed, he had some buried in the bowels of the earth in different places, some secreted in excavations of rocks, and the remainder distributed in mutts or colleges and holy places, reserving a few copies for the use of his scholars. The ten last years of his life, he entirely devoted to devotions and religious contemplations on the divinity; he died at Pampa, at the age of ninety.

Some of this author's works were dug out of a pit, by the emissaries employed by the late Col. Mackenzie, to collect literary materials in the ceded districts, in the year 1811. The characters in which these works were written, are mixed and obsolete, and but few individuals can now be found able to read them: the late Col. Mackenzie, how-

ever, by employing the most learned natives, has been able to get the greater part of these manuscripts translated.

VIDAYANAT.

This poet was a bramin, and a native of Ekselanagur, or Orongole; he flourished in the 13th century of Salivahana, during the reign of Pratapa Rudra. Vidyanat, from his infancy, studied the Vedes, but a short time after he was invested with the sacerdotal thread, he unfortunately had a lawsuit with his cousin, by which he lost his small patrimony, and fell into very great distress. At the age of sixteen he began to read the Ramayana and other Sanscrit poems, in which are comprised the actions of ancient kings and heroes, and afterwards diligently applied to the study of the Sciences. When he was forty years of age, he composed some verses on cosmogony, which were very sublime and harmonious, and much admired by his contemporaries: by this publication he raised a small sum of money for his maintenance. Vidaynat had a daughter, and as he could not realize sufficient

money by his lesser compositions, to defray the expenses of her wedding, he felt very unhappy, and knew not what to do, he however recollected an observation made by an ancient poet, that a person should not court the favor of the lower orders of Society, but should seek the patronage of kings and exalted personages, for the proverb says, "that a poet, a damsel, and a creeping plant, cannot thrive without a protector." Vidayanat accordingly wrote an epic poem, and called it Pratapha Rudreyam, in celebration of the heroic actions of the King Prataparudra, this elaborate poem is one of the most finished pieces of florid composition in the sanscrit language. It abounds with metaphors, similes, and tropes of all kinds, with fine descriptions of the victories of the monarch over foreign potentates, interspersed with various episodes, in which love scenes are beautifully portrayed. While this work was composing, one day this poet was sitting at court, near the minister of the king. The poet Sivia entered the royal presence, and being a native of Eleswara agrahara, which

were suffering under some grievances, he repeated the following sanscrit verse :—

Navalaksha Dhanardharadhe nadhe

The chief of nine lacks of bow-holders

Pridhucim Sasati Vera Rudra Bhup

The heroic Rudra ruling white the earth

Abhavat Parama Agrahara Peda

Excessive burdens oppressed the Agrahara (towns of
bramin)

It is said, that the king Vera Rudra immediately ordered the lands of the bramins to be restored to them free of rents. At this moment, Vidyanat added the following verse :—

Kucha Kumbhesku Kurunga Lochananam.

The vased breasts of the antelope-eyed damsels.

Which entirely converted the meaning of the former verses, for the word agrahara has a double signification, viz. lands of bramins, or conspicuous necklaces, the poetry composed by the aggrieved bramin, was a reproach to the king, but with the addition made by Vidyanat, it became a great compliment, as will be seen when the verses are taken together, and keeping in

mind the double meaning of the word "Agrahara."

Navalaksha Dhanurdharadhe nadhe

Predhwim Sasati Vera Rudra Bhupo

Abhavat Parama Agrohara Pida

Kucha Kumbheshu Kurunga lochananam

The chief of nine lacks of bow-holders

The heroic Rudra while ruling the earth

Excessive burdens of necklaces oppressed

The vased breasts of the Antelope-eyed damsels.

Pratapa Rudra was much pleased with the quick genius of the poet, and made him magnificent presents, much to the gratification and admiration of the whole court. The king encouraged Vidayanat to proceed on with the epic poem, and promised him a suitable reward when it should be finished. While our poet was writing this book, Pratapa Rudra was taken prisoner by the Emperor of Dehli, with whom he was at war. The king was in captivity three years, after which he returned to his kingdom, and being disgusted with the world, he resigned all secular affairs, and made over his dominions to his brother Anamadeo, to whom he recommend-

ed the poet Vidayanat. Pratapa Rudra being much pleased with the production of the above-named poet, delivered to him his ring, with authority to draw what money he pleased, from the bankers of Orongole, by which means Vidaynat obtained sufficient, for the expences of his daughter's marriage, and his own comfort and livelihood. The King Anamadeo directed several copies of this author's epic poem to be transcribed and distributed through different provinces, and held in very high estimation, Vidayanat, whom he made principal of a college, which he founded and endowed, and which could boast of numerous students, who were maintained on the foundation. This poet died in the fifty-fifth year of his age, during the reign of Anamadeo.

VEDANTACHARI.

This was a bramin of the Vystnava Sect, and a native of Kanchi. He lived about the time of Vi-dyaronga. After he had been invested with the Sacerdotal thread, he diligently perused poetical works, especially those in which the actions of

the kings of the solar and lunar races are recorded. He likewise studied grammar and logic. When this poet attained to the age of forty, he visited the courts of the Karnatic, and Dravida princes, where, it is said, he confuted various pundits in religious controversy. He gave out that he was born of the spirit of Venkata Iswar, for the purpose of reforming the errors that had crept into the Vistnava religion, for the rites performed by the Tangu brahmins, were entirely corrupted by the interference of the satanees, or fourth class. He established a pure system of rituals, and wrote precepts to be observed by kings, and people of all classes, which were much approved of for their justice and liberality. Vedantachari after this, resigned all secular concerns, and retired to a hut, at some distance from Kanchi, where he subsisted on alms, given by seven bramins, which was quite sufficient for him and his wife, and a disciple, who constantly resided with them. Vedantachari's mode of life frequently excited the compassion of individuals, who admired his talents, and as he had made it a

rule never to receive money from any one, but only such articles of food, as were necessary for his daily subsistence ; they often secreted pieces of gold or silver coin among the rice they gave him. Whenever Vedantachari discovered the money, he used unvariably to throw it away, as did his wife, if the poet had failed to discover the stratagem exercised towards him by the charitable, for she was a virtuous woman, and obeyed her husband's commands in every respect. Vedantachari in this state of seclusion, composed a theological work, and called it Vedanta Bhashya ; he also wrote a drama, called Sankalpa Suryadoya, which is much admired, and used by all the students, in the colleges in the south of India : This poet, it is said, wrote one hundred and three books, on various subjects, most of which are entirely lost. The latter years of Vedantachari were employed in religious contemplation, and becoming infirm through age, he resolved to assume the habit of a Synassi, and renounce the world. he obtained his wife's consent, and put this resolution into execution : having first delivered her to her aged father and brother. Vi-

dantachari died in the seventieth year of his age, at Kanchi, and his disciple Varadachari, ministered to him till the hour of his death. This faithful and affectionate pupil wrote a book, entitled Vedantavijaya, in which all the good qualities of his preceptor were set down ; in it is stated, amongst various other praiseworthy traits, that Vedantachari never courted the favors of princes, nor received any presents from them, but that he subsisted in early life by the produce of his own labors, and latterly on eleemosynary aid. In this book were also set down the various texts respecting religious rites, that were expounded by the above-named guru.

LAKSHMENARRAYA NAPPA

Was a native of Magodi, and son of Venkappa, he was by cast a Neyogi bramin, and dwelt in the Karnata country for a considerable time ; he flourished in the 18th century, and was contemporary with the Mysore prince, Nandarajah Wadyar, at whose court he had an official situation. This poet made himself master of the Karnata language, and afterwards

studied Sanscrit in the school of Magodi. He was possessed of a fine genius, and as he had perused nearly all the best poems extant, he composed some very nice hymns and songs on different Gods. These effusions were generally admired, and coming to the notice of Nandara-jah, that prince sent for the poet, and after presenting him with robes, jewels, and other valuable presents, appointed him to the post of Sastri of the Court. At the command of this king, Lakshananarraya Nappa composed an epic poem, entitled Nanda Rajah Yaso, Bhushana, which being interpreted, means the ornamenta^l fame of Nanda Raja, this was a very elaborate work, for every verse of it bears a double signification, one way alluding to the king's domestic concerns, and in another sense to that monarch's public transactions. This work consists of five cantos, the whole of which was completed in the course of one year, and dedicated to his Sovereign. For this performance Lakshmenarraya received from the king the grant of a tract of land in the district of Magodi, besides the salary he regularly enjoyed. After this, he de-

voted his leisure hours to write dramas, on subjects selected from the Mahabarat. When he was thirty years of age, he proceeded to the annual festival of Nanjunda, and wrote a poem on it, which he called Nagunda Natak, in which a very fine description is given of the procession of the God in his car, and all the ceremonies of the feast, from the beginning to the end. It is said, that Lakshmenarraya finished this poem in five days. He wrote other poems, severally called "Uttara Gograhana Nataka," which is a relation of the seizure of the cattle of Verat Raya, by Duryodhan's army. "Saradasombhavam" respecting the birth of that prince. "Rhamba Nataka," the dance of celestial nymphs in the Court of Indra, this work consisted of one hundred verses. "Iravata Vajaya," the victories of the Elephant of Indra, and many other works. This poet acquired large sums of money by his compositions, part of which he applied in digging a large square tank, with flights of stone steps to it, and had cocoanut trees planted round it. Lakshmananarayana had a fine library of books, principally in

the Sanscrit dialect, and a few in the Canada language. He had many scholars, whom he instructed in the rules of prosody and the students of Kalyanadrug, Royadrug, Gutti, Ratnagiri, Madyagiri, and Nanganagod hearing the fame of his abilities, came under his tuition, and it is said, that in a short time they became proficient from the able lessons he gave them, and were soon enabled to compose books themselves. The poet in question wrote on various subjects till the last hour of his life, and his works are numerously dispersed in the southern and western quarter of the peninsula. Lakshmenaraya died in the sixty first year of his age, at Magodi, and bequeathed his library to his son Surappa.

VENKATACHARI.

This poet was a Vistnava bramin, and native of Arasanifala-Agrahara, which is situated between the rivers Baha and Payaswini, in the province of Tundira Mandalam, otherwise called Kanchi-Mandalam: this bard was of illustrious descent, for his father Raghunaddichet was a priest of high rank and reputation, and author of

of several religious works in great estimation among his countrymen. Venkatachari was court pundit to Pralayakaveri, one of the Rajah's tributary to the throne of Vijayanagur; from this prince he obtained grants of land, he made ample commentaries on various difficult texts, and among them Sunklapa Surya Doya. Venkatachari obtained the name of Venkatadhveri, from the many sacrifices he performed: he was well versed in history, philosophy, and logic, and like his father Raghunadichet, he amused himself in the composition of elegant Sanscrit poetry, he was the author of Viswaguna Dursana, a work highly celebrated throughout the Southern Peninsula. It is composed partly in prose and partly in verse, and much ingenuity is shewn in the management of the polemic arguments contained in the dialogues of two Gundharvas, one of whom is a panegyrist, and the other a calumniator on every subject, this gives our poet an opportunity to display his knowledge in Indian theology, history, geography, and logic. The poetry is rich and sublime, and the language of

the prose copious and elegantly combined, forming on the whole, a delightful mental treat to the natives of the south, who peruse the work for instruction and amusement.

There are but few copies of the *Viswaguna Darsana*, to be met with in the north of India at present, but the merits of the work will undoubtedly speedily cause it to be multiplied, the encouragement moreover now given by the liberal public to Oriental literature, and the advantages resulting from the printing establishments, lately introduced in this country, will, no doubt, shortly cause this excellent work to be brought into general notice, to the edification of the native population. Some of the descendants of Venkatachari are still living, but none of them have inherited the genius and talents of their forefathers, whose works have added much to the beauty of the Sanscrit language, and will, in all probability, be as perpetual as that dialect.

APPAYADIKSHIT

Was a Dravida bramin, and an inhabitant of Adepolam agrahara, which is situated forty miles South East of Kauchi. He was the son of Nairain Dekshit, and flourished in the sixteenth century of Salivahana. It was the common opinion of his contemporaries, that he was born from the spirit of Siva, for the learning he exhibited in Divinity and Theology, they thought too surpassing to be allotted to mere humanity. At the age of twelve years, he had perfectly studied the Vedes, and was besides a master of several abstruse Sciences. Appayadikshit was particularly devoted to the worship of Siva, and obtained the name of Siva Bhakta, or disciple of Siva. He married three wives, by whom he had eleven Sons. Before he was stricken in years, he obtained the favor of Vinkta Pati Rayaloo, King of Chanbraghi, for he confuted all that monarch's pantheists, in open court, on topics of religion, and on various points in philosophy, especially in shewing the perfect parity between the Gods Siva and Vishnu. The above said King made

him a grant of a tract of land, rent-free, for his own maintenance, and that of his pupils, whom he instructed in philosophy and the sciences. Appayadikshit was the author of the following works, for the use of those who follow the faith of Siva :

1. Siwarchana Chundrika, Moon of the adorable Siva, in thirty Chapters.

2. Siva, Tatwa Viveka, Knowledge of the sect of Siva in twenty Chapters.

3. Siva mani Depika, Splendor of the Sun-gem of Siva.

4. Atmarpan, a work in one hundred stanzas on the Siva faith.

The first three of the works, above mentioned, Appayadekshit wrote after having performed numerous sacrifices. It is said, that just before he composed his last work Atmarpan, he partook inwardly of the seeds of a plant, called Dhattur, which is reported to have the extraordinary quality of clearing the intellect, and fitting the mind for religious contemplation, by the use of this medicine, it is given out, that Appayadekshit became inspired and dictated extemporarily to four amanuenses, the poem in question, which is very

much admired throughout the Dekkan and the Southern provinces. Appayadikshit in course of time, visited the kings of Trechinopoli, Tanjore, and Madura, who severally by their presents and favors, gave the poet very great encouragement on account of his talents and virtues, so, that being a strict observer and zealous advocate for all the forms of rituals he performed through the bounty of his patrons, numerous sacrifices on the banks of the Kaveri. Wherever he went, he chaunted forth the praises of Siva, and made proselytes to that faith from the Vishnu religion. Tatachari, who had been vanquished and baffled by Appayadekshit, at the Court of Venkatapati, in a religious dispute, cherished a mortal hatred against his opponent, and was determined to destroy him by any means; to effect this purpose, he engaged a gang of ruffians, to way lay and murder our poet, as he was passing through a forest. The villains set upon Appayadekshit, but just at that moment, it is said, that a valiant hero suddenly appeared, and driving off the assassins, rescued Appayadekshit, from the danger he was in of losing his life. This

circumstance having come to the knowledge of the Rajah Venkatapati, he made the poet valuable presents for his steady faith in the God Siva. Appayadekshita at the age of sixty years, was preparing to go to Benares, but when the learned brahmins of Chidambaram were apprized of this resolution, they entreated him to come to that place, as according even to his confession, Chidambaram was a more sanctified place than Kasi, and the reservoir of Siva Ganga, more holy than the river Ganges. In conformity to the wishes of these brahmins, Appayadekshita was induced to alter his resolution, and he forthwith proceeded to Chidambaram, where he remained engaged in religious exercises for the space of thirty years. At his death, he was in possession of five crystal *lingams*, two of which he presented to the brahmins, and one to his nephew, to be established at Malur. another he gave to his relations, and the fifth he himself established at Chidambaram, shortly after, which he departed his life. Appayadekshita was the author of eighty-four books, on Theology, Rhetoric and Philosophy, among his

works, the “Kuvolayanandam, (the delight of the Lotus) and the Prabodhachandodaya,” (Rising Moon of Genius) are very much admired, and continue to be universally read by the learned, but the others are unfortunately lost.

AYADIKSHIT.

This poet was the nephew of Appayadikshit, he possessed a general knowledge of the sciences, and his skill in poetry was considerable. He was raised on account of his talents to the dignity of prime minister to Terumala naik Rajah of Madura, the affairs of whose kingdom he managed so, as to cause it to prosper. After the death of his father, Ayadikshit wrote a work, which he called Nelakantha Vejayam, to commemorate the victories in religious controversies of his father in various provinces. In this poem an excellent description is given of the different countries. This work is in the dramatic style.

RAMANUJACHARI.

Was born in the 11th century of Salivahana, during the reign of Batta Vardhana, king of Dora Samudra, he was born at Sri-Parubutune, a place situated twenty-four miles, west of Madras, on the road to Kanchi or Conjiveram. At eight years of age, he was invested with the sacerdotal thread, and began to read the Vedes and study the sciences. He made a tour of through different countries, and visited Melakota, when he prevailed on the bramins by his exhortations and example to attend to the worship of the deity. Thence he proceeded to Dora Samudra, through Tonnure, and he gained the good will of the sovereign of the country, by exercising an evil spirit, and casting it out of his daughter, for this act he was magnificently rewarded by the king, whom he converted to the Vystnava religion. After this, the poet visited different holy places in the Peninsula, instructing at all times the Vystnava bramins in a pure form of rituals. He took Yamunachari as his disciple, and made a tour through Terupati, Jagarnath, Kasi, and Joyapore, and established firmly the

Vystnava religion in those places and founded several mutts. The king of Joypore, was very much pleased with his discourses on the Vystnava religion, and excited by zeal, destroyed several Jainas in oil mills. He established a Vystnava mutt in this place, and afterwards at Badari, Narayana, where he paid his homage to that deity, and finally returned to the Peninsula, where he composed a commentary, entitled Sri Ramanija Bhashya, on the Sustra of Vyasa, comprising one hundred expositions of the philosophy of Vyasa, he composed also several other works such as Chandamarute respecting the Vystnava Sect, and a commentary on the Bhagavat Gita, after this, he displayed extraordinary skill in framing a pure code of rituals for the Vystnavas. At the age of fifty he entirely renounced all secular concerns, and became a Synassi, devoting the whole of his time to the contemplation of the divinity, and reading books of philosophy and theology. Ramanujachari died at Sriparru mutture, his native town. Many individuals of the Vystnava faith believed him to have

been an incarnation of Sesa the Serpent, on which Vishnu reclines, and they raised a metallic image as a representation of Ramanujachari, and denominated him one of the twelve chief Alwers.

SARNADHARA.

This was a celebrated Historian and Poet, he flourished in the eleventh century of the Salivahana æra, during the reign of Anunga Bhima. He was the son of Damora, and his grandfather's name was Bhagavadeo, who was the chief pundit at the court of Rajah Humvera, this poet composed a work, called Humvera Vijaya, in which the genealogy and actions of the kings of Hamvera are noted down, he also wrote a volume on miscellaneous subjects, and named it Sarnadhara Padhati. Sarnadha lived to a good old age, but no authentic accounts of the time or manner of his death has been handed down to posterity.

TATACHARI.

Tatachari was a poet of the Vystnava sect, he was a native of Kanchi, and so celebrated on account of his virtues and talents, that (according to tradition) he was believed to have been born from the spirit of the god Vishnu: he flourished in the sixteenth century of Salivahana, and obtained the surname of Kanyadanum, on account of the numerous marriage ceremonies which was performed at the expense of his benevolence. Tatachari wrote a work on philosophy, which he named Satveka Brahma Vidya Vilas, or knowledge of the mild influence of the supreme being. This poet was household priest to the Chandrigire Rajahs, and used to visit them by travelling post from Kanchi: while he was absent from home, his chaste and affectionate wife was in the habits of standing at the gate of their dwelling, waiting the arrival of her husband. One unfortunate day, when she was at her usual station, some wicked unfeeling wretches assembled round her, and invented a tale, that her husband had met with some acci-

dent, and was killed ; the affectionate woman on hearing this false intelligence, fell down in a swoon, and expired. At the usual hour, Tatachari arrived, and beholding the fate of his wife, immediately died of grief, so this amiable couple in one day met an untimely fate. Tatachari was much regretted by all classes of the inhabitants, for, exclusive of his pre-eminent erudition, he was a most affable and benevolent individual, bestowing large sums of money on the indigent, especially for marriage ceremonies.

POTIAH.

This poet was a bramin, and a native of Kakambari, which is an Agrahar, situated on the banks of the Godaveri, and which was granted to certain bramins, by Mukanti ; the place was in the district of Rajamahendri, in the Telugu country. Potiah was the son of Singiah, and had three brothers, whose names are Singiah, Komaraswami, and Anamiah. He studied the Telugu language in his infancy, and as at the age of eighteen, he was a perfect master of the dialect ; he learnt Sanscrit and

read through several poems, such as Magha, Bohoja, Champu, and many others. In due time, he obtained a complete knowledge of Sanscrit, and in the year of Salivahana, 1388, he composed a voluminous work, which he entitled "Prasunga Ratna Vali," which being interpreted means, "a necklace of the gems of discourse." The subjects were taken from different ancient texts, which he embodied and treated after his own manner. This work comprised eighty three books, which were placed in the following order. 1. On Elocution. 2. Praise of different Gods. 3. On the ten Incarnation. 4. On the holy city Kasi. 5. Dialogue between Uma and Maheswar. 6. Domestic Matters. 7. On the four Ages. 8. On the Vipras or hermits. 9. On language. 10. On Prosody. 11. On Friendship. 12. On fortune. 13. On the Well disposed. 14. On the wicked. 15. On people of evil propensities. 16. On useful animals. 17. On Ethics. 18. On rejected phrases. 19. Rules for moral conduct. 20. On Love. 21. On Mendicity. 22. On Envy. 23. On Luxury. 24. On the

different modes of genuflexion and prostration. 25. On the means of acquiring riches. 26. How to obtain good sons. 27. Description of an ignorant and profligate son. 28. On wealth. 29. On indigence. 30. On alms, deeds. 31. On Justice. 32. On Gratitude. 33. On the choice of places. 34. On the choice of time and persons. 35. On the treatment of guests and hospitality. 36. Description of inspired maniacs. 37. On future rewards and punishments. 38. On Infidelity. 39. On Covetousness. 40. On morality. 41. On twenty different prime qualities. 42. On resignation from Secular affairs. 43. On resuming donations. 44. On the three praise-worthy actions of a king. 45. On History and other texts. 46. On Eighteen books of the Mahabarut. 47. On the fifty-six Dasums. 48. On the Seventy two influences. 49. On the Sixty-four Sciences. 50. On the five attributes of Sovereigns. 51. On the duties of a King's prime-minister. 52. On the uses of the arecanut. 53. On Vegetables. 54. On truth. 55. On the qualities and propensities of females. 56. On Chastity. 57. On the concrementation of

Widows. 59. On Benevolence. 60. On Hypocrisy. 61. On Salutations at the courts of monarchs. 62. On Manuel Labor. 63. On the anatomy of the female body. 64. On the Limbs of women and their ornaments. 65. On the breasts of females. 66. On the Passions of Women. 67. On Sexual intercourse. 68. On the performance of ablution after menses. 69. On Adultery. 70. On Polite conversation. 71. On Casts. 72. Description of the Morning and Evening. 73. Description of the rising Moon. 74. On the defects of the Moon. 75. On the valor and fame of different celebrated Kings. 76. On Polished versification. 77. Description of the Six Seasons. 78. On verses of Occult Signification. 79. On verses of plain and evident interpretation. 80. Description of the Sixteen degrees of the light of the moon. 81. On the Classifications of the female Sex. 82. On the duties of a Writer.

Potiah dedicated this laborious work to the God Iswar, after this, the poet established a school, where the Sanscrit and vernacular dialects were taught to numerous students. His

leisure hours this poet devoted to reading and the composition of didactic pieces, which being circulated among the literati of the Telugu country, were very highly extolled for their harmony and moral tendency. Potiah derived but little increase of fortune from his works, although they were much esteemed at the Courts of different Kings and Princes. He died at the age of sixty-five, leaving behind him several children to perpetuate his name.

PADDI BHAT.

This poet was by cast a bramin, of the Konicharla family, and native of a village called Parima, in the Ellore district, he flourished in the thirteenth century of Salivahana, during the Reign of Sarvagna Singama Naidu. This poet's life furnishes a striking example to shew, that the powers of the mind may lie dormant for many years, until by some fortuitous concurrence of circumstances their energies are brought into action, for in the earlier part of his life, Paddi Bhat was so dull at his learning, that he was universally thought to be a mere blockhead,

and his memory was so bad, that he forgot in the evening every syllable of what he had learnt in the morning. This state of stupidity in our poet continued, till he was thirty years of age, at which time (it is related of him that) he was one day sitting in his house, pouring over a Sanscrit book, and could not con his lesson for the life of him, notwithstanding all his endeavours; his sister-in-law, who was close to him pounding rice, burst out into a loud laugh at his vain labour, and looking archly at him, exclaimed in the Sanscrit dialect "Musalah Kesalayate," my pestle will bud," by which she implied, that the pestle she held in her hand, would blossom before her brother-in-law would be able to learn Sanscrit. Stung to the quick at the reproach and mockery of a woman, Paddi Bhat hastened out of the house, and made the best of his way to a man in the neighbourhood, who was esteemed as a prophet, and to whom the poet's elder brother, by name Mallinath ministered: he took up his abode with this holy man for some time, and it so happened, that one day Mallinath went

home, and left his brother with the prophet beforementioned, who it is said, was taken suddenly ill, and found the pains of death coming on him. He anxiously called out for Mallinath, who being absent, his brother Paddi Bhat answered the sage, and came to his presence. The prophet vomited into his hands, and it is said, that Paddi Bhat by eating this vomit, became immediately inspired with a prophetic spirit, and possessed of scientific knowledge of every kind. Mallinath returned, and finding his master dead, and that his brother had received from the deceased sage, the gift of prophecy and knowledge, was quite inconsolable and uttered imprecations on his brother, because he had forestalled him, and obtained a promise from him, that he would not compose any original work in his own name, but that he might write as many commentaries as he pleased. After this, Paddi Bhat wrote several commentaries, and five poems, entitled " Pancha Kavya, and Nishidham " a poetical history of Nala, and numerous comments on several difficult texts. He then made a tour to several holy places, and went to the

Court of Sarvagna Singamaned, where he exhibited his poetical powers, and was dismissed from the Court of that monarch after receiving valuable presents.—Paddi Bhat constantly employed his pen in making commentaries on difficult works, but as no mention is made in any of his books of the number of expositions he wrote, no judgment can now be formed of the extent of them: those that have survived the destruction of time, are much esteemed by the learned. This poet died in the sixty-second year of his age. His elder brother Mallinath composed a work entitled Mallinatheya, which consisted of one thousand verses that bear a double interpretation, and was much admired in all the Telugu provinces, the death of this poet took place during the life time of his brother.

LAKSHMANA KAVI.

This poet was a Sınarta Bramin of the Varanasi tribe, and a native of Bandar Sircar, he was the son of Venkatesa Kavi and lived in the fifteenth century of Salivahana. In early life he

studied the Telugu and Sanscrit language, and spent fifteen years in the perusal of ancient books, written on various subjects, especially beautiful poetic compositions. Lakshmana kept company with the public dancers, and accurately observed their various postures and motions, as described in the work called Bhavata, but finding himself despised by respectable people, on account of his associating with common singers and dancers, he determined to relinquish their society, as such was derogatory to his character, and avail himself of his knowledge in poetry to compose some work deserving the regard of the learned. By the advice of several pundits he resolved to complete the Bhoja Champū, commonly called Champu Ramayana, only five books of which had been written during the life time of Bhoja Raja, in consequence of the death of Kalidas; and no one since had been able to finish the Poem. Lakshmana undertook to complete the task, and produced the sixth book of that celebrated work, called Yuda Kanda, consisting of about two thousand verses. This effort procured for our poet great renown, and obtained

for him the title of Bhoja Champu Lakshmana—Sarud Raja conferred on him marks of distinction and presents, and his book was studied in different Colleges. Lakshmana died at Masulipatam, when fifty five years of age.

KELADI BASAVAPPA NAICK,

Was a ruler of Keladi in the Bednore country, he lived in the sixteenth century of the Salivahana æra. There is a work in existence called Seva Tatva Ratna Kara, or the ocean of pre-eminence of Seva, of which he is the ostensible author, but it is well known that the work was composed by the pundits of his Court—it treats on several Arts and Sciences, and seems to have been executed with much labor.

URAGAPPA DANDANATH.

This Sanscrit poet was a Military Officer of high rank, it is said a Commander of the Forces of Harihara Roya, founder of Vedyanagar and its first Sovereign, he was born at Anagon-di, and flourished in the twelfth century of Salivahana. Uragappa Dandanath was well versed

in the Sanscrit Grammar, and composed a Dictionary which he named Nanardha Ratnamala.— This book was used in different Colleges in the peninsula.

JAGANATH PUNDIT.

This poet was a native of a town named Mungunda which is situated in the Telugu country, he was the son of Ramachandra Upadhya, a brahmin of the Veginad tribe—and was contemporary with Akbar Sha—Jaganath did not learn a word of the Sanscrit language till he was past twelve years of age, when he went to the house of his brother-in-law and studied poetry : by indefatigable exertions, he acquired a competent knowledge of the learned languages, and became a poet of no small talent. He visited the Court of the Karnatic Rajah, but not meeting with the countenance that he expected, or that his abilities merited, he wrote some verses expressive of the neglect he suffered, that the same might excite attention towards his endeavours, but notwithstanding this stratagem, his labors continued unheeded, and he in disgust forthwith proceeded

to the Court of a Maharatta Sovereign, but as he was clad in mean attire, no notice was taken of him even there, until raising his voice, he repeated the following lines:—

The *Kokil* singing 'midst a flock of crows,
His melody in tuneful warblings shows,
And while the pow'r of harmony displays,
The verdant groves re-echo forth his lays;
The Foresters enchanted by his song,
Indignant drive away the sable throng;
That no vile croaker of the *kawing* raac.

Should near the vocal stranger hold a place.

These lines Jaganath Pundit intended as a satire on the inferior talents of the poets at the court of the Maharatta king—and though the censure conveyed in this extempotaneous effusion was sufficiently galling, yet the sovereign conferred large presents and suitable apparel on our poet. Jaganath Pundit after this proceeded to Jayapore, where he staid many years : in this place he vanquished several pundits in public disputations on various subjects, and he established a School wherein he instructed numerous pupils in the Puranas. While residing at Jayapore, he understood that the Emperor of

Delhi entertained many pundits at his court, and as Jaganath among his other acquirements, possessed a perfect and critical knowledge of the Persian language, he was determined to pay this monarch a visit, he proceeded to Delhi, and on his arrival there, composed some excellent verses in Persian and Sanscrit, in which he described the beauty of the King's steeds, as they paraded in front of the gate of the palace. When Jaganath came to the royal presence he repeated some verses both in Persian and Sanscrit, in which he censured the worldly pursuits both of the Hindus and of Yavanas. It is said, that at the court of the Emperor, Jaganath confuted all the pundits who were opposed to him, and the fame of his talents spread abroad. He was of a very comely person, and it is reported, that the daughter of the Emperor, who admired his talents, and had frequently seen him through the venetians of her apartments, became violently enamoured of him. The strength of her love was so great, that she at last revealed her passion to her Mother, and requested her to marry her to Jaganath. The name of this illustrious lady

was Lavangi, she had just arrived at the age of puberty and was a very beautiful and accomplished princess.

Jaganath Pundit was also smitten with the charms of the Emperor's daughter, and wrote verses in praise of her beauty. Although the princess' mother was very averse to the match, yet finding, that her daughter's existence depended on the fulfilment of that event, she on a favourable opportunity disclosed the whole affair to the Emperor her husband, this monarch was much grieved at learning this intelligence, but at last, gave his consent and the couple were married with all due forms. Pundit, Roy had no issue by the princess and he proceeded to Benares where the bramins excommunicated him, but he gave a pair of metal images to the Vystnava of the Yadana Mountain who established them on a high-place, and called them Chella Pella Roy. According to tradition, Pundit Roy and his wife sought a voluntary death in the river ganges. After his death, his disciples published his works in poetry, and

an account of his town which they call, Pundit Royā Sataka.—It must be observed, that the foregoing account of this poet is taken from traditionary accounts handed down by his disciples and does not deserve implicit credit.—The marriage of this poet with the daughter of the Emperor of Delhi is a mere fiction or the circumstance would have been authenticated in some books of History.

NANNAYA BHATT.

This poet flourished in a very remote period, and was contemporary with Rajah Rajnarindra, king of the Rajamahendry; from his very infancy his mind was turned towards religious duties, and he made very rapid progress in his studies of the sciences, he was very learned in the Vedes, and performed numerous sacrifices. He wrote a grammar of the Telugu language, and entitled it Andhra Sabda Chintamani and Lakshanasara, in the composition of this work profound, learning and extensive reading is evinced, and Nannaya Bhatt was well qualified to compile a work on philology, as he had carefully studied

the treatises written by Brihaspati and Vyasa. This poet also translated two volumes of the Mahabharat into Telugu, in conjunction with Narainbhat, a bramin of the Indra sect, but while employed in translating the third volume, Nannaya unfortunately died, and as no other poet would undertake to complete the translation, a disciple of Nannaya Bhatt named Bala-saraswati who was a fellow student with Saran-gadhara the son of Raja Rajnaraindra, completed the work after intense labor and application. Nanny a Bhatt it is said, met with a primature death, and although he was a celebrated poet, and his works held in very great estimation throughout the peninsula, yet authentic traditions furnish, but very scanty materials to compile his biography.

TIMMAYIA SATTI.

This poet was the son of Chimmania Satti and grandson to Etikala Gurvappa and was a native of Rajamahendry, he composed a work called Kanakapurana, it was written in

the Telugu language, and the subject of it was the rape committed on a virgin of the Vysia cast by the prince Vishnu Vardhana. In the poem a pathetic description is given of the lamentations of the unfortunate damsel, who had her chastity corrupted and who being inconsolable at the loss of her virginity immolated herself on a flaming pile—it is said, that one hundred families who were related to this maiden sacrificed themselves with her. This tragical event happened at Penugonda near Rajamahendry. After the death of the above-named Virgin a temple was erected in honor of her, where an idol was established called Kanakaparaiwarames, which is still in existence, and people of the Bannian cast pay adoration and homage to it.

TEKKANA SOMAYAGI.

This was a famous Historian and Poet, and a native of a village, called Petture in the Nellore district, he flourished in the twelfth century of Salivahana. When he was very young, he studied Sanscrit and Telugu under Kavi. Rakshasa, and in a short time made very rapid pro-

gress in those languages. At the desire of Mania Sidharajee, he undertook to translate the Mahabarut into Telugu, and completed fifteen volumes in a comparatively short space of time, he was possessed of a quick genius and a ready talent at versification, in addition to a critical knowledge of the sanscrit language. For this performance, he obtained the grant of an extensive tract of land from the king, the greater part of the produce of which he expended in sacrifices, these religious acts procured for him the appellation of Tekkana Somayogi—this poet died universally lamented.

BHATTU MURTI.

This poet was born in a village called Bhattu Palla in the district of Pulmendala, in the ceded districts he was a distinguished orator, and possessed a critical knowledge of the Sanscrit and Teluga dialects. As the poets of his time were greatly patronized by the Sovereigns of various provinces, Bhattu Murti chiefly confined his labours to versification in the vernacular tongue, and the harmony of his numbers were so much admired

that he obtained a great many scholars, whom he made proficient in prosody. He, in course of time proceeded to the Court of Kristna Roya, who admiring his talents retained him as one of his eight celebrated bards; during the life-time of this monarch, he composed an epic poem, entitled *Narasa Bhupalayam*, or the history of *Narasa Bhupal*, which was a work of great labor, and much admired by his contemporaries, and by posterity. After the death of *Kristna Royaloo*, he wrote another epic poem called *Vasoo Charitra*, the subject of which is the loves and nuptials of king *Vasoo*, and the beautiful nymph *Girikernica*, the work was dedicated to king *Terumala* and the invocation of the poem commences in the following manner:—

“The earth-born Seta viewed with grace replete
 Her beauteous form reflected near her feet
 By brilliant gems, that each with various shade
 And plastic pow’r a graceful maid portray’d
 She, Rama’s consort and betrothed wife
 Conceiv’d a new creation sprung to life
 Touch’d by the dust of her lord’s potent foot
 Till he remov’d the goddess’ anxious doubt

When in the nuptial rites, and holy band
 He grasp'd her jewels in his heav'nly hand
 May Seta's husband blessings e'er bestow
 On Teramala Royas royal brow
 With moon-like face from which each science gleams
 With ruby lips replete with Sacch'rine streams
 From which the boon of latent wishes flows
 And which rich fruits effectually bestows
 With nectar-vased breasts as pure as truth
 Abundant source of wealth and blooming youth
 With arms like tendrils that in shadowy bow'rs
 Is deck'd in beauty of unfading flow'rs
 Sri was produced when Rama efforts tried
 In Janaka's lacteous ocean wide
 He Heri's self while fiercely bending low,
 Bent the tough string to Iswar's mountain bow;
 May that bright goddess choicest blessings bring
 To Terumala Roya peerless king.

The Sister arts that yield harmonious sound
 In music and in Poesy are found
 The dulcet component of tunes and verse
 Each with her charms th' enraptur'd soul immerse
 And whirl'd in circling eddies round and clear
 Like Sarasati's fragrant breasts appear
 May he who can (of lawful love the tests
 Grasp with his palms those luscious budding breasts

And in love's desport mark them as his own
 By no ignoble puncture plainly shown
 May that Divinity his pow'rs select
 And Terumala mighty king protect.

The alphabet that like a rosary seems
 By her lute's melody soon met in streams
 And all around reflect fair Vani's face
 As God Supreme pervading time and space
 May she the gift of eloquence confer,
 On Terumala king without compeer

Arria when with jealous rage possessed
 To her great consort this reproach addressed
 Well! Well! Thou faithless to my marriage bed
 Mandakini, thou keepest on thy head.
 Whilst I alas! am dwindl'd half away
 The God prostrating then began to pray
 T' appease her ire by humbly bending low
 But Gunga waxing wrath did clamorous grow
 Till Sumbhu tied his hair, this pretext sage
 The Goddess silenced and restrained her rage
 May that great Being in a bounteous show'r
 On Terumala all his mercies pour

On either side with fragrant braded hair,
 Like dusky clouds that float in ambient air
 With ornamental symbols on each side
 Of full-blown shining in their beauties pride

With flaming eyes that dart their splendors clear,
 And snake-ring pendants that adorn each ear,
 With necklaces whose light illumines each land,
 And graceful Cāmalas in either hand,
 With robes of divers hues and powder rare
 Of Rutti's lord, a drug beyond compare
 Thus deck'd the mountain born half of her lord
 Does in each essence to her mate accord,
 May she bestow on Terumala Roy,
 Victorious battle and triumphant joy.

While he with mighty tusks resistless strook,
 The mountain huge Ragutasara shook
 Then graceful Gowri with unconscious start,
 Embrac'd Sri Kuntha to her throbbing heart,
 While Gunga gushing o'er great Siva's brow
 In falling streams is dash'd on earth below;
 The mountain-born is pleased with feats now done
 By her own elephantine faced son,
 To that prescient God, whose name I take
 With holy awe obeisance I make.

The following lines are taken from the second
 book of the same poem, and are supposed to be
 spoken by Manjuvani, when she was deputed by
 her mistress Grikanika to Vasoo Rajah.

Oh ruler of the world, thy presence bright
 Fills each expanding heart with true delight
 And joy; as when propitious fortune pours
 Unmeasured treasures down in golden show'rs
 Or when the moon in plenitude array'd
 Shoots her bright splendors through the midnight shade
 Friend of the world! Oh pow'rful deity!
 The effulgence of thy penetrating eye
 Disperses the darkness and the gloom profound
 Whose sable mantle covers us around
 Thy graceful presence this auspicious day
 Oh king of kings, exiles each, care away!
 With every keen desire and wish possessed
 Fill'd to satiety we stand confessed,
 Oh sov'reign of the earth! thy heav'nly tread
 Approaching doth with potent blessings led
 On mortals immortality and grace,
 And makes our wisdom match th' ethereal race
 Pre-eminent in good thy virtue pours
 Like fruitful autumn its prolific stores:
 Whilst we our homage pay we gain these thrifts
 The rural goddess sheds her choicest gifts
 Exuberant to me and to my friends; with joy
 In plenty we our happy hours employ,
 Who can the grateful voice sufficient raise
 Receive the boon and give eternal praise?

The foregoing poem of the Vasoo Charitra was much admired by the contemporaries of Bhattu Murti, and became a model for after poets, who composed in the Telugu language—Bhattu Murti, was highly rewarded by Terumala Roya for this and other works that he composed at the command of that monarch, so that he passed his days in peace and happiness until his death, which happened at his residence in the sixtieth year of his age.

TIMMANA.

This poet was by cast a Niyogi bramin of the Mukka tribe and a native of a village called Gannavarum, he flourished during the reign of Krishna Roya, king of Vijayanagar. He composed a work called "Parijata paharana," in which it is given out that Krishna Roya had procured the parijata flower from the garden of Indra for his consort Satya Bhama, the poem consists of three books written in a florid style, and the images and similes are very bold and striking.

SURANA.

This was also a Niyogi bramin of the Pengala family, he flourished during the reign of Krishna Royaloo, sovereign of Vejayanagar. He was well versed in Telugu grammar, and a perfect master of that language. In course of time he proceeded to the Court of Krishna Deva, who retained him in his service—Surana composed a work which he entitled Raghava-Pandayam, which is an abridgement of the Ramayana and the Mahabarat, the whole being comprised in six books—he ended his days at his usual residence.

TENNALA RAMALINGA.

This was a celebrated poet at the Court of Krishna Royuloo, king of Vejayanagar, being one of his eight celebrated poets, he was born in the village of Tinnala in A. S. 1384, and was of the family of Iswar Pragada, his horoscope exhibits him as born under a very propitious star: in his infancy he studied the Telugu dialect, and by the association of the Bhatarajas, or bards of Bhattu Palla he became a perfect master of that

language, and a professor of rhetoric ; he likewise possessed a tolerable knowledge of Sanscrit.—Having heard much of the patronage afforded by Krishna Royaloo, Ramlinga went to Anagondi in hopes of receiving the countenance of the king. As he had no friends to forward his views, our poet was obliged to ingratiate himself into the good graces of the inferior servants of the house-hold : he composed some verses on one of the female attendants of the queen named Bommedalli, which was a great panegyric on her, and at the same time he lavished abuses on any one who should make unfavorable comments on his versification. The merit of Ramlinga at length reached the ears of the king, who appointed him one of his Court poets. Tennala Ramlinga composed a poem called Pandaranga-Mahatma—Ramlinga was of a humorous character, and loved to play jokes on people, in order to raise a laugh against them—the guru of Tatachari was a very religious man, and was in the habits of visiting a cow-stall every morning as soon as he waked, and walked there

blind-folded in order to view the dung of the cow as the first object, thinking as many hindus do that to look on the ordure of a cow the first thing in the morning, was a very meritorious act—the guru consequently used to grope his way every morning to the stall above named, with his eyes shut and laying hold of the cow's tail used to wait till she evacuated, when he opened his eyes to behold the dung—One morning Ramlinga played the following wag-gish trick, he got up early and removing the cow from the stall, stood in its place, stark naked.—The guru as customary presently came and instead of the cow's tail laid his hand on the naked Ramlinga, when the guru opened his eyes he was transported with fury, and running to the king, laid his complaint against Ramlinga.—The king being wroth, ordered that the poet should be forthwith beheaded, and the executioners carried him to a plain and buried him in the earth as far as the neck, leaving only his head above ground, agreeably to the sentence passed on him; they left him in this condition, intending to return in the course of an

hour and decapitate him.—It so happened, that a hump-backed washerman was passing that way, and asked Ramlinga how he came to be so-situated, “my good friend,” replied the poet, “I was born a hunch-back like yourself, and having long suffered the derision and scorn of ill-mannered individuals, I applied to a sage who had great knowledge of the occult sciences, and begged of him to relieve me from my misfortune, he informed me that if I should be buried up to my neck in this identical spot, that I should be entirely cured of my deformity, in pursuance of his direction, I got some of my friends to bury me here, and I really believe that I am cured already, I will thank you to remove the earth and see whether it be so or not.” The washerman did as the poet requested, and was quite astonished to find Ramlinga a strait well made man, for he was a credulous fellow, and believed that the poet had been a hunch-back, and cured by being buried in that spot—“As one good action deserves another” said the washerman to the poet, “I will thank you to bury me in this place, that I may be cured of my affliction.”

tion in the same way as you." Ramlinga with a very grave face buried the poor washerman up to the neck, and after an hour's time went to the king, and told him that by the personal interposition of a God he had been restored to life; the executioners in the mean time had beheaded the washerman, and were making their report to the king, that they had killed the poet according to the royal commands—The whole Court were consequently astonished to see Ramlinga, and as the king really believed that the poet had been killed and restored to life, by some God; he promised to forgive him the first hundred crimes that he should commit in future.

Ana Vema Reddi had in his possession two beautiful horses of the finest mettle, they were of the Candahar breed, their entire bodies were of a sable color, except the ears which was grey. Krishna Deva had great desire to obtain one of these steeds, and sent an embassy to Ana Vema Reddi, to ask him for one of them, but the latter monarch replied, that if the former would send a poet, who could excel any that he had at his Court, he would give him the horses—when this

answer came, all the poets under the patronage of the Krishna Deva refused to go except Ramalinga, who forthwith proceeded to the Court of Ana Vema Reddi : when there, he completed every task set him, and in turn wrote a part of a stanza, and desired the poets of the Court of Ana Vema Reddi, to complete it. Ramlinga then took his departure, and in the course of six months returned, but the pundit and poets had not been able to finish the stanzas, he therefore, wrote the concluding verses which so pleased Ana Vema Reddi, that that king embraced him and gave him one of the excellent Candahar horses before-mentioned, and dismissed him with many presents. When Ramalinga returned to the Court of Krishna Deva, he was received with great marks of attention, and enjoyed the king's favor in a very high degree; but being of a very humorous and eccentric turn, he once more forfeited the good opinion of his royal master by playing on him the following trick:—He told Krishna Deva, that he had procured for him a very beautiful damsel, and asked him when he would

wish to visit her—the king being rather of a luxurious and lascivious disposition, appointed an early day. Ramlinga then decorated a bed fit to receive the royal visitor, but instead of a beautiful woman, placed in it a long stone pillar, which he covered over with a rich brocade quilt: at the hour fixed on, the king came, his lust having been very much excited by the description given by Ramlinga of the female, who was to receive him in her arms, when the king lifted up the bed clothes, he was very much astonished to find a stone, where he expected to find a charming virgin, and his anger being raised to an ungovernable pitch, he ordered the executioner immediately to behead Ramlinga, the poet however concealed himself, and when the king's wrath was abated, he was taken once more into favor. Some time after this, the daughter of the king had composed a poem called "Marichi Parneaya," or the nuptials of Marichi—and proposed to read the same to Krishna Deva, before the whole Court; but as she was aware of the satirical character of Ramlinga, she stipulated with her father, that he should not be allowed to be pre-

sent. The king consequently forbade Ramlinga to come into Court: on the day however, that the princess publicly read her poem—Ramlinga disguised himself as a female attendant, and concealing his face, stood close to the king's daughter—who began reading with an audible voice—the poem was really very well written, and contained moral reflections and beautiful descriptions of the scenery and dresses of females and various other subjects, among which was the description of a pregnant woman ; just at this moment Ramlinga made some waggish remark and gesture, which set the whole Court in a roar of laughter, and so abashed and confounded the princess, that she could read no more, and abruptly left her father.—Krishna Deva was very vexed at this conduct of the poet and sentenced him on pain of death immediately to leave his dominions—Ramlinga accordingly went to the Court of the king of Kalinga and excited him to wage war with Krishna Roya ; several battles were fought by the armies of the two sovereigns, but the latter gained the

victory, and took possession of his enemy's territories—when the war was over, Krishna Roya forgave Ramlinga his treacherous conduct and received him again into favor, which he enjoyed till the day of his death.

AYALA BHASKARA,

Was a native of the Telinga country, and lived in the fourteenth century of Salivahana. In his infancy, he learnt the rudiments of the Telugu language, and as he grew up, studied grammar and versification: when arrived at manhood, he was determined to give his countrymen some work, that should be useful, as well as amusing, and consequently translated the Retta Matam into Telugu verse, the work consists of two books, and comprises a variety of subjects, such as the cycles and periods, the revolutions of the seasons, rain, wind, thunder, lightning and the other phenomena of nature; the climates and various productions of the earth, population, inundations, and droughts, and various other subjects. According to tradition, this poet lived to a good old age, but no authentic account of

the manner of his death has been handed down to posterity.

APPAKAVI.

This was a Telugu poet, and a native of the Telugu country. He wrote a work on prosody, called "Appakavi Chandesu," or "Andra Prayaoga Ratnakara," which was reckoned an excellent treatise on the prosody of the Telugu dialect, after this he wrote another work, called "Bridna Sambhavam," which is the account of the birth and parentage of Brinda, the chaste wife of a giant: the sect of Madhava worship this goddess by planting a sprig of the Tulasi shrub in a clod of mould. The story is taken from the Bhagvat, and is in great repute among the Hindus of that province—the manner of the death of this poet is unknown, nor have the names of any other of his works been preserved.

ALLASANI PEDDANA.

This poet was born about the year 1430 of Salivahana, and flourished during the reigns of Nrisimha Roya and Krishna Deva: a village

called Doranala, which is situated in the district called Dupad, in the ceded provinces, claims the honor of being his birth place. Allasani Peddana in his infancy studied the Sanscrit and Telugu languages, in due time, obtained a critical knowledge of those tongues, and was able to compose verses in either of them: his abilities procured him the situation of Court poet to Nrisimha Roya, on which monarch he wrote several panegyrics. After the death of the above-named King, his son and successor Krishna Roya, patronized our poet, and appointed him as one of his "Asta Diggajas," or eight celebrated Court pundits, in allusion to the eight elephants which support the earth, according to the mythology of the Hindus.

Allasani Peddana was a votary of Rama, and his poems in the Telugu language are much esteemed for their harmony. He composed an elaborate work, entitled "Swarachisha Manu Charitru," in four books. The following are the contents of the poem in question :—A religious bramin, by name Pravarakhya, and an inhabitant of Mayapure fet an ardent desire to visit the sum-

mit of the Himalaya mountain, and as it was impossible to proceed there by human means, he was anxious by some supernatural process to effect his wish, he in consequence stopt every ascetic and traveller, that he saw journeying thither, that he might obtain from them the secret, by which they were able to surmount all difficulties, and attain the top of the mountain—he was in the habits of inviting these people to his house, and courteously to entertain them in hopes to obtain from them the secret. One day, a devotee came to his dwelling, and as his manner was more than usually complaisant, the bramin strenuously beseeched him to furnish him with the means of proceeding to the top of the Himalaya mountain, the devotee yielded to his request, and furnished him with the juice of a plant, which he rubbed on his feet, and desired him to fly away, repeating the name of the goddess. Pravarakhya at once flew away to the top of Himalaya mountain, without thinking to ask, how he should return again to his dwelling: when the juice on his feet was dried up, Pravarakhya lost the power of flying, and wandered

about the delightful gardens on the top of the mountain, while he was thus strolling about, the sound of soft music saluted his ears, and proceeding towards it, he saw a beautiful female Gundharva, he went up to her and besought her to direct him in the right road. As the bramin was of a very comely person, and the female Gundharva had never before beheld a man, she fell in love with him, but was resolved to behave with reserve, so that he might not discover her real sentiments--she therefore reprimanded him for entering her bower without permission, and told him to find out the road as well as he could himself. Pravarakhya discouraged at the harsh tone, in which the female Gundharva spoke, made a precipitate retreat and making his way to a neighbouring grove, performed intense devotions to the god of fire, who, it is said, appeared to him under the semblance of a bramin and conveyed him to his own dwelling house, in the mean time the female Gundharva was inconsolable at his loss, and had no idea that her behaviour to the bramin would have ended in this manner, she expressed her grief by the most extravagant

actions by dashing her head on the ground and rolling on the floor, and various other deeds that shewed the poignancy of her affliction. A male Gundharva disguised himself like the brahmin and coming to the female Gundharva passed himself off for Pravarakhya and enjoyed her: she discovered the trick when too late, but was determined to be revenged. The female Gundharva became pregnant, and was in due time delivered, and the child waxed great and became Swarachishamanu the sovereign of Jambudweep. In the introduction to this work the poet takes an opportunity of expatiating on the valour of Krishna Roy, and describing his victories over his enemies, especially the Mahomedans.

Allasani Peddana composed another work called Ramastava Rajeyam, consisting principally of the praises of Rama. In the fifty-fifth year of his age, he wrote a philosophical work entitled Adwaita Sedhantam, this work was written in the Telugu language. When Allasani Peddana was sixty years old he experienced

a severe misfortune in the loss of his Royal Patron Krishna Deva Maha Rajah—the poet wrote a very pathetic elegy on the occasion, and lamented the loss of the king in strains the more touching as they were really felt. The sorrow that Allasani Peddana expressed was unfeigned on his part as the munificence of his Royal Master, on many occasions created in our poet sentiments of the most fervent gratitude. Allasani did not long outlive his Royal Patron, for he died a few months after Krishna Deva, at his own residence at Doranala. The heir and successor of Krishna Deva, Rama Royuloo shewed great kindness to our poet, who enjoyed great reputation. His works are disseminated in every province where the Telugu language is spoken and understood, and few poets have existed who gained more popularity during his life time and was esteemed by posterity than Allasani Peddana.

ADHARVANACHARYA.

This was a very ancient poet, he was born in three thousand and odd years of the Kaleyug—

He was a perfect master of the Sanscrit and Telugu languages and composed an abridgement of the Bharata history : no complete copy of the work can now be procured; but several detached parts of it are quoted by several authors, ancient and modern.

ANDHRA KALIDAS.

A Telugu poet and an inhabitant of a tract of country bordering on the Krishna river. From his infancy he studied Telugu and Sanscrit and in due time became a poet of considerable merit. Andhra Kalidas travelled through various countries and translated the Sankara Vejaya into Telugu—this work is still in existence and very extensively circulated in the Telugu country.—As there was a poet of the name of Kalidas at the Court of Bhoja Raja, this poet added the word Andhra to his name and called himself Andhra Kalidas, as a distinctive appellation.

ABBANA KAVI,

Was born in the Telugu country, his reading

was very extensive, for he had perused the works of a great many authors who had written in the Sanscrit or vernacular language, he became himself a poet of talents far beyond mediocrity, he translated into Telugu the story of Pururava out of the Purans which treats of the birth of Pururava Chakravatri, sovereign of India of the lunar race, and of his reign and marriage, these subjects are comprised in three chapters.

ANNAYACHARI.

This poet was born in the Telugu country, he was well versed in all the histories contained in the Purans; he composed a work in two books called " Pitamaha Charitra," the subject of which is taken from the Purans and contains the history of Brahma the creator.

GOVINDA KAVI.

Was a native of the southern provinces, he flourished during the time of the Tanjore Telugu Rajas, he was educated in the school established by those sovereigns. He was thoroughly acquainted with Telugu Grammar. He composed

a work entitled Indumati Parniayam or the marriage of Indumati, the daughter of a Sourashtra King, this poem is comprised in one book. He wrote several descriptions of different temples of Dravidades, and died at Madhyarjunn.

RAMABHADRA.

This poet was a native of the Ceded districts and flourished in the reign of Kristna Royaloo, King of Anagoondi, he was renowned for his learning and composed a poem on the adventures of the incarnate God Rama, in three books called Ramabhudaym, the whole poem is much admired, but the part in which Rama laments the loss of his wife Seta, is particularly affecting and written with very great judgment and pathos, Ramabhadra dedicated this work to Sseram.

VENKATAPATI RAJA.

Was by cast a Kshatreya and a native of Anagondi. He was a perfect master of the Telugu dialect, and had read the productions of all the best poets who had written in that language. Venkatapati in a short time became a

poet of considerable merit himself, and his versification was remarkable for its natural flow and smoothness. He particularly excelled in descriptions his talent at which has been equalled, but by few Telugu poets. During the early part of his life Venkatapati was in the military service, but his turn of mind induced him to resign the profession of arms, and devote his whole time to literature. He studied grammar under the first grammarian of the age.—The abilities of Venkatapati Raja brought him the notice of the King, who invited him to his court, and retained him as one of his poets. Soon after this Venkata composed an epic poem, which he entitled Chandragada Charitra, in which all the actions of Chandragada King of the Neshidha country is described, this work Venkatapati dedicated to Kristna Roy.

BALA SARASWATI.

This poet was a bramim, and born in Rajamahendri, the capital of the Andhra Province. He was tutor to Nannya Bhatt, and a school-fellow of Sarangadhara, son of Raja Narendra. He was taught philosophy by a celebrated

professor after whose death Bala Saraswati began to exhibit his genius. He made a commentary on the book on grammar, called "Andhra Sabda Chentamani" which was composed by Nannaya Bhatt and this exposition was known to the learned by the appellation of Bala Saraswati. This poet wrote several other works, but they have not been preserved.

BHASKARA.

A Telugu poet and resident by Kondavade he translated the Ramayana into Telugu and dedicated it to Sahinimara the superintendent of the royal stud of Ana Vema Reddi, for this he received some reward but not of very great value, Bhaskara flourished in the thirteenth century of the Salivahana era, and died in his native country.

BADA BANALA BHATT.

Was a native of Kondavade, he received an excellent education, and became a poet before he was well grown up, and composed several miscellaneous pieces.—It is said that one day as

He went to a tank to perform the usual ablutions and daily religious rites, his gold ring dropped from his finger into the water, he became vexed and uttered an imprecation that the water should be dried up entirely, and it is reported that in the course of four hours the tank became perfectly dry, and Bada Banala Bhatt picking up his ring returned home.

The writings of the above poet became very popular and was distributed in various quarters which procured for him the support and countenance of a great many petty sovereigns and rulers who esteemed him for his talents. He died at his own residence.

BANDENA.

A celebrated poet and inhabitant of the Ceded districts, he was much respected by some powerful Palygars, by whose orders he translated the "Raja Niti" or morality of Kings from Sanscrit into Telugu—the treatise comprises various subjects among which are: Fortification, the way to defend a town, on the mode of government, codes of laws, examination of coun-

cillors, collection of revenue and on military stores, the whole is contained in three books. This book was referred to by the petty Paligars on all necessary occasions to guide them in the administration of affairs. Bandena obtained some considerable grants of land for his literary labours and lived a peaceable and easy life till the day of his death, which took place at his native town:

BAPPANA KAVI.

This poet was an inhabitant of the Telugu country, and flourished during the time of Kondavide Reddiwar, he was well versed in Telugu grammar, and a perfect master of that language, he composed a work which he denominated "Andhaprayoga Ratna Kara," ocean of Telugu phrases and inscribed it to his father, this book was made use of in all the schools in Telugu country. Bappana Kavi had an academy of his own, and numerous pupils were instructed by him, which occupation employed his time till the day of his last sickness and death.

BHYRAVA KAVI.

This poet was contemporary with the foregoing, and was like him a great grammarian of the Telugu dialect : he wrote a work on prosody, entitled *Kavi Gajan Kusa Chandasu*, which by degrees came in good repute ; Bhyrava Kavi did not seek any public employment, but spent his time in retirement, and died much respected for his excellent private character

BASAṬA KAVI.

This poet was a disciple of Sri Rama, and was an inhabitant of the country, near the Kristna River ; by constantly reading the *Ramayana* he imbibed a taste for poetry. He translated the *Ramayana* from Sanscrit, into Telugu which work was held in high estimation.

BHIMA KAVI.

The account that has been handed down by traditionary records of this poet, assign to him virtues that elevate him to a rank, equal to a demi-god : he was born at Lemula Vada, in the province of Veligandala, his mother was ●

widow, and Bhima Kavi is said to have been produced by the operation of the spirit of Siva. His mother having made several vows. The mother of Bhima, had made vows to propitiate the deity, that her son might become a wise and enlightened man, and it is said, that he acquired perfect knowledge of languages with very little application, and his father the God Siva, had pronounced a blessing, that whatever he expressed by word of mouth, should come to pass. By the works, he left behind him, it appears, that Bhima Kavi had travelled into different foreign countries, such as Karnata, Maharatta, &c. he visited the king of Sajanagar, (named Rayakalingagangu) a town in the province of Kalinga, but as that monarch treated him with great disrespect, and received him in a haughty and scornful manner, Bhima Kavi pronounced a curse, whereby the aforesaid king lost all his wealth, and suffered very severe misfortunes; the king of Sajanagar, however, shortly repented of the treatment he had shewn to Bhima Kavi, and approaching him, humbly besought his forgive-

ness. The poet pardoned him and blessed him in the following verse:—

Thy countless troops marshall'd in bright array,
 Shall make each hostile squadron fly away,
 And flush'd with spoils shall victory proclaim
 And o'er each region spread thy glorious name
 While fertile Sajanagar's splendid throne,
 Shall void of danger e'er remain thy own.

By this blessing of the poet, the king Royakalinga Gungu repossessed the throne, and conquered all his enemies.

Bhima Kavi wrote a treatise on prosody, entitled “Bhimana Chandasu,” and a work on astrology, named Bhimana Jotisha, comprising a number of subjects, especially the twenty-seven lunar mansions and rules, by which nativities may be cast: besides the above Bhima Kavi published a collection of poetical effusions on various subjects, many of which are lost, but few are still in existence, and in the possession of the bards and panegyrists in the Telugu country, a few more are to be found in the libraries of some men of note. All the wonders performed by Bhima Kavi, however are in the mouths of all the women and children in most of the Telin-

ga provinces, for his name is very popular, and all the wonders he performed as handed down by tradition, universally credited as real facts. Bhima Kavi died, lamented by all classes as few could exceed him in justice and charity.

GUNGA DHARA.

This individual was a native of the Orissa country, but wrote poems in the Telugu language. He came to the Telugu country at a very early age, and was educated at a respectable private school, he was a great traveller, and as he had heard much of the patronage of Balana Roya, he paid his court to that monarch, who countenanced him, and by his liberality, made him to be in easy circumstances: his poems were many, but they chiefly relate to the Linga-runt sect, as his royal master had become a convert to the Siva faith. Gunga Dhara died much lamented, for he was of a strict moral character, and much esteemed both by the king and people.

GHANTAYA KAVI

Tis name was given to this poet, after a demi goddess, by his parents. He was born in the Telugu country. When he had finished his education, he selected a story from the *Kasikanda*, entitled "Surabhandeswara," and translated it into Telugu; the following is the subject of the poem. The God Iswar becomes enamoured of a beautiful toddy-woman during the absence of her husband, and she admits him into the house.—The husband returns, while they were reclining on the bed, and finding the door shut, beats against it violently. The god finding no way that he could escape undiscovered in a human shape, entered a toddy jar, and became a *lingum*, the wife then opened the door, and the husband entering looked into the toddy pot, and saw the *lingum*, he then knew, that his wife had been cohabiting with the God Iswar, and far from being displeased at this circumstance he was vexed, that she had not admitted him before that he might have seen the god. The toddy man placed the abovenamed *lingum* in a consecrated spot and denominated it

Sura Bhandeswar. The whole story is comprised in five books. Ghantaya Kavi did not compose any original work, but confined his talents to making translations from the Sanscrit, but the harmony of his verses was much admired by poets as well as people in general. This bard enjoyed the protection of several Rajahs, until his death which took place at his usual residence.

JAGANNATH.

Was a native of the northern provinces, and was descended from a pure tribe: at an early age, he studied Telugu grammar, and in course of time, composed a work on the conduct of sovereigns, which treatise procured for him the patronage of the Telugu Rajahs. His reading in Sanscrit works was very extensive, and he translated from that language into the vernacular, the “Raja Niti—or the duties of monarchs a poem in four books.

LAKSHMANA KAVI.

This poet was a native of the Telugu country, after he left school, he read over many Telugu

books on grammar, and by practice became acquainted with all the Telugu nouns. He compiled a Compendious vocabulary in four books, called *Andhra-nama Sangraha*, which was a treatise on the different pronunciations of the Telugu tongue; this is a work of great utility, as it gives the meanings of various Telugu words, being a complete digest of synonymes. When this treatise was finished, he composed another work, called "*Subhashita Ratnakara*," or the ocean of polite phrases, which is intended as a sequel to the former work. The princes of Telugu highly encouraged Lakshmana Kavi, and by their liberality, he was enabled to live in comparative affluence; he ended his days in his native country.

LINGA KAVI.

A Telugu poet and historian. While studying at school, he read over many histories of ancient kings, particularly the sixteen monarchs of the solar race, he made a Telugu version of the history of Sananda, from the Purans, in which was included that sovereign's birth, marriage, the

deeds of forresters, the conduct of kings, the encrease of wild beasts, the sports of the field, pleasures of pastime in elegant gardens, the king's return to his capital, his administration, and various other subjects: the whole is written in three chapters. This poet was much respected by men of note in his native country, and obtained rich rewards from them, he died at his own residence.

LAKSHMANA KAVI THE SECOND.

A Telugu grammarian and poet, and resident of Kondavede; during his infancy he obtained an excellent education, and composed a Telugu grammar, called Prabandha Rajeyam—this was the chief work composed by this poet, and was reckoned a very useful treatise, and it obtained for the author the appellation of Lakshamana Kavi, or the grammatical poet, which cognomen, after ages have adopted. This poet earned his subsistence merely by the labours of his pen, and died much respected.

LINGA RAJA.

A grammarian and poet of the Telugu country, he was educated in his infancy in the Telugu languages, and soon became a proficient; he held some post in the royal house-hold at Andhra, and obtained the surname of Raja, on account of the respect paid to him by Princes. He was a constant worshipper of the God Nrisimha of Malyadri, and during his leisure hours composed a Telugu grammar, and dedicated it to the above-named deity; this work in after ages has been denominated Malyadri-Nrisimha Chandasu: Linga Rajah, according to authentic accounts died in the prime of life.

LOKABANDHAVA.

A native of the Telugu country, his name which means a friend of the world, he obtained, because he had simplified the history of Harischundra, so as to make it intelligible to common capacities: he lived to a good old age, but did not compose any other work.

LINGAYA.

This poet was an inhabitant of the Telugu country. He was during his infancy well educated in the Sanscrit and Telugu languages. He translated from Sanscrit into Telugu a treatise on the science of palmistry, a work which became very popular with the learned, and with various princes.

MANCHANA MATAYA.

Was a poet and historian of the Telugu country, he was well educated, and composed many historical works, the most celebrated of which is the history of Keyura Bahu, a king of the Sowrastru country, and his warlike deeds and actions. Manchana Matya was raised to the dignity of privy councillor at the court of the Prince of Kondavide of the Reddiwar family, and composed the above work during his leisure hours.

MOLLI.

This poetess was the daughter of a potter, and flourished during the reign of Krishna Deva

Maharayuloo. Her parents had her well educated, and her genius expanded with her age. She had so fertile an invention, that according to tradition she composed the story of Ramayana, while her hair was drying after bathing: this work was widely disseminated after publication, and much admired by the learned, and used at public schools and other seminaries.

MADHAVAROYA.

This poet was by cast a Velamawar, he was a native of Adoni, and minister to the Prince of that capital, he was a very learned man, and such hours as he could spare from his public avocations, he devoted to reading and the composition of Telugu verse, he wrote a work called Chandrika Parinaya.

MALLANA.

Was the Son of Bommana Pataraju. He was in his infancy educated by his father, who taught him grammar and other branches of learning. While yet a youth, he composed the Ruk-mangada Charitra an epic poem in four books,

to commemorate the marriage of king Rukmangada with the princess Sandhyavali.—According to tradition, this poet composed several other works, but none of them are now in existence.

MUDDU RUNGA CHOKANADH.

This poet was by cast a Gentoo, he was born at Trichinopoly, and of illustrious descent, for his father was Vijaya Ranga Chakanadh, a petty sovereign of the Tanjore country, under the dominion of the Vijayanagar government.—Muddu Runga Chakanadh retained at his court various learned men, and poets, to whom he gave very great encouragement, as well as to singers and musicians; he was a votary of the Sriramgam diety, and made a translation of the legendary account of Ranganadh, which comprises various subjects as follows:—Treatise on various articles, account of excavations of different weights and measures on gold mines, on the precious metals—on mathematics and mensuration.—All these subjects are related in a plain and perspicuous manner, so as to come within the comprehension of the commonest

understanding—and this work has much contributed to the edification of succeeding generation, as it forms one of their principal class books. The author died while in charge of the administration of public affairs.

MALLAYA.

Was an inhabitant of Kondavete, and the son of Madayor, he was a bramin of the Lingadhare sect, most of the bramins were converted to the Lingavant sect, by Bissala Roya, king of Kalyani: these bramins wear a stone *lingum* round their necks, and make oblations to it, and worship it after performing ablutions. Malaya received a good education in his infancy, and while yet in his youth, wrote the Raja Sekhara Charitra, or a poetical history of Raja Sekhara, a king of former ages. When this work was finished, the poet dedicated it to Nandala Appaya, son in law to Saluva Timma, a king who lived in the fifteenth century of Salivahana, after the reign of Kristna Deva Maharoyaloo, king of Anagondi. Malaya received rich rewards from this patron in lands and other presents.

POTARAJU.

This poet was of the Bommana family, and flourished in the thirteenth century of Salivahana. During his infancy, he composed a great many hymns and anthems in honor of the god Sri Ram, and it is said, that he was inspired by that deity to translate the Bhagavat into Telugu and commanded to dedicate the work to him, and the god promised to aid him in the undertaking. Thus encouraged by the divinity, Potaraju translated twelve volumes of the Bhagavat. It is said, that when he was employed on the tenth volume, entitled Dasamamaskanda he had commenced the description of the beautiful virgin Rukmini, and came to the following words which he wrote down :—" Pandr Bala Kamre," which bears a double interpretation in one sense, meaning that the virgin Rukmini had attained twelve years of age, and in another signification implying, that she was burned—having written these words, it is said, the poet went to a neighbouring pool to bathe, and his infant daughter, who was crawling on the floor, immediately fell into a fire.

hearth. The God Sriram on this instantaneous-ly descended, and snatching up the paper, completed the verse, which the poet had left unfinished by adding these words, "Nelata Kevanambeu Nindi Unde," or the virgin attained to full maturity--and it is said, that immediately the child came out of the fire-hearth, without, being scorched or burnt in the least degree--when Pataraj returned home, he heard what had happened, and seeing the stanza that he had left unfinished, quite completed, he praised Sri Ram, through whose interposition this miracle had been effected. Although Potaraj was in distressed circumstances, and wanting even the necessities of life, he never debased himself by any mercenary dedications of his effusions to any mortal, and despised his brother-in-law Srinath, because he paid his court to the Prince of the Rediwar family by whom he was retained. This poet lived to a good old age, but no authentic accounts of his death has reached posterity.

SRINATH.

A bramin, Lyric poet and historian, and brother-in-law to the individual, whose biography forms the preceding article. He possessed a quick genius, and was instructed by Potaraj, Srinath composed a history called "Marutarat Charitru," the substance of which is taken from the Kasikhanda. This poet was employed by Ana Vema Reddi, king of Konda-vede, as his chief court poet, and he was highly esteemed by that monarch. This poet had a very florid diction, especially in the description of females. He travelled through various countries to examine the qualities, virtues, vices, and propensities of women. When he was on his tour, he came near the town of Nellore about sun-set, and seeing a young boy driving some cows, he asked him how far it was to the town; "look at the sun, at me, and the cows," said the boy, and you will guess without my telling you. By this Srinath perceived that the town was close by, for the boy meant him to understand, that as it was sun-set, the cows returning home,

and he but a young child the town could not be far off. Whilst he was travelling on, a woman asked our poet what his name was, he replied Srinath, which word signifies, the lord or husband of womankind. "Who then is your mother's husband?" asked the women. It is said, that Srinath was so abashed, that he would not enter the town of Nellore, but proceeded to some other country. Srinath during his life dedicated a great many works to kings and men of note, which drew down the reproaches of his brother-in-law, who accused him of servility, and sordidness in some very severe satires, that he penned for the purpose; this circumstance caused a coolness between the two poets, which ended at last in enmity and hatred. Srinath enjoyed a considerable deal of reputation, and died in the fifty-fifth year of his age; his brother-in-law outlived him some years.

CHINA VIRANA.

This poet was of the Pellala-mari family and a native of Tennala, he lived near the time of Ana Vema Reddi the sovereign of Kondavede.

He had an elder brother named Pada Virana, who by diligent application to his studies soon became a poet of respectable talents ; while China Virana on the other hand spent his time in idleness and dissipation, and for a long time exhibited no signs of genius. Both the brothers were in the habits of attending the court of the reigning prince, who held Pada Virana in high estimation, on account of his miscellaneous productions in verse. This king commanded the last mentioned poet, to compose a work on a subject, never yet handled by any bard of the country ; Pada Virana without considering on the difficulties, he should have to encounter agreed to do so in a very short period. When he returned home, he mentioned this affair to his wife, and desired her to apprise his brother of the circumstance, as he was absent from the house just at this moment. When China Virana returned to his dwelling, his sister-in-law agreeably to her husbands directions, acquainted him with the predicament in which his brother was placed. China Virana desired her not be uneasy that he

would excute the task, and told her to remind him of the same three days before the time allowed should expire. When her husband came home, the wife of Pada Virana informed him of his brother's assurance, and he in consequence remained inactive without attempting to write any poetry at all. Three days within the time stipulated, the wife of Pada Virana put her brother-in-law in mind of the task he had undertaken, and the latter told her to prepare a bed chamber for him, and to furnish him with a cot, and lamp stands on the four corners of it, and to have ready blanks books, iron pens, inkstandish, and all the implements necessary for writing, and to let him know when the whole was prepared. She got every thing according to the direction given, and when China Virana came home to supper, she gave him to understand that every thing was in readiness, and instead of going out as usual the poet entered the chamber, and began fervently to pray to the goddess, and it is said, that the divinity in consequence descended and began writing. The night having passed, and the dawn already appearing, Pada Virana had a

mind to see what his brother was about, and peeped through a hole in the door of his chamber.

The goddess, it is said, had by this time finished five books of a poem, excepting five verses which she was writing, and being offended at the curiosity of the elder brother, she struck his eye and disappeared. Next morning China Virana delivered the work to his sister-in-law, and desired her to tell his brother, to put his title in the introduction of the volumes, and to present it to the Prince. Pedda Virana looking at the title of this work, which was the extraordinary composition of a divinity, observed that it was "Pancha Dabu," and much admired the religious devotion of his brother, by whose merits this work was produced. From that time the name of China Virana became renowned for a great poet, and there have not been individuals wanting to believe, that both he and his brother were incarnations of Brahma.

CHAKRAPAH.

This poet was a bramin of the Datta family, and a native of Tettu, near Mannar Polure in the Nellore district; he was in indigent circumstances and a strict worshipper of Sriram, by the favor of which god (according to tradition) he acquired a quick genius, and not by his own exertions. Chakrapah flourished about one hundred and fifty years ago, and was contemporary with Bangarn Yachama Nadu zemindar of Kalahasti. When this poet was sixteen years of age, he began to compose verses; he was very apt and ready in rhyming, and used often to versify what was spoken to him in colloquial discourse. The fame of this poet's talents reached the ears of Yachama Nadu, who became very anxious to see him on that account, and sent for him, but the poet declined going as his family, would want the necessaries of life should he be absent. The wife of Chakrapa was far advanced in pregnancy, and as he expected her to lie in, and could not procure a milch buffalo, and other necessaries, for the occasion he proceeded to Kalahasti in order to raise funds; while on his journey he

chanced to meet Yachama Naidu, who was returning in a palankeen from a hunting excursion. He put several questions to the poet, which he answered in beautiful verse, which so pleased the aforesaid Rajah, that he invited him to his court, and desired him to write one hundred stanzas, in praise to the God Sriram. Chakrapa executed this task with great credit to himself, and so much to the satisfaction of Yachama Nadu, that he offered the poet any reward that he should desire. Chakrapa asked for eighty seers of *chulam* grain ; but the Rajah was more munificent than he promised to be, for he presented the poet with a tract of land that yielded yearly the quantity of produce he named, besides conferring on him very valuable presents, and furnishing him with a guard for his safe conduct home to his native village. Chakrapa did not write any work on any useful subject, all his effusions being confined to poems in praise of the God Sriram ; this poet never flattered any individual of note to forward any mercenary views : he died when he was sixty years of age, in by no means affluent circumstances.

MOHANANGI.

This poetess was a princess, and the daughter of Kristna Royaloo, she received an excellent education in her infancy, and was well versed in rhetoric and poetry, while in the bloom of youth she married Ramoroyaloo; after which she still continued her studies, and employed much of her time in reading, celebrated Telegu works, composed by the poets at her fathers court: by constant application she attained to considerable proficiency in the art of versification, and wrote a poem entitled Marichi Parinaya, the subject of which is taken from the Mahabarat. In this poem a very elegant discription is given of the Marichi damsels. The work consists of five books. This princess had no issue, and became unfortunately a widow, in the prime of life, and (according to tradition) was immolated on the funeral pile of her husband.

KRISTNA ROYULU.

Was a king of Vidyanagar or Anagondi, and father to the princess just mentioned, he was enstalled to the throne at the death of his father

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Nrisimha Roya, and became renowned, both for his conquests and encouragement of literature. He was instructed in the art of Government by Apapagi or Timmarasu, who was tutor to him during his minority. He was likewise a great conqueror, and invaded the Telugu and other countries, which he subdued by his armies. This monarch was very partial to Telingu poetry; Allasani Peddana dedicated to this sovereign, his poem named Swarochisha Manu Charitra: on this work Kristna-Royalu made a commentary, which he called Amukta Mala, or necklace of pearls: in this effusion was comprised rules on public administration of affairs, and the duties of a sovereign. After this the king translated the Rasa Manjari, a treatise on amatory subjects; the Macalasa Charitra, a history of a celebrated king: the Sakala Katha Sara Sangraham, an abridgement of several popular tales. This prince was a great encourager of learning, and a munificent patron; he died in the fortieth year of his age, in the year of Salivahana 1446.

AGASTYAR.

This was a celebrated Tamul poet. The learned Hindus in the South of India are in doubt whether he is to be identified with the celebrated Agastya Mahamuni, or is some other person sprung from the Sudra cast. He wrote a Tamul grammar, the first on that language that was ever written, and called it Agastya.—Vyakaranam, which consists of five modes of Yalakanum, viz. Yaluttu, Chollu, Parulu, Appu, and Alarkaru, he also composed several other works. On Hindu mythology, philosophy, medicine, alchemy, and on religious rites, and formula of prayers. The remote age in which Agastyar lived has caused the materials to compile his biography to be very scanty, unless we give more heed, than due to the legendary accounts handed down respecting him.

 AVAYAR.

This poetess was the daughter of a bramin named Bhagavan, by a woman named Adi, of a low tribe; according to some legends she and her brother and sisters, (namely, three males and four

females), were the issues of Brahma and Saraswati, when they were making a tour through different countries, and left by those deities at the doors of various individuals, who brought them up, and in whose tribes or cast they were admitted. Avayar excelled all her brothers and sisters in learning, although she was brought up by a Panakar (or servile cast) songster. She was contemporary with Kamban the author of the Tamul Romayana, and she employed her elegant pen on various subjects, such as astronomy, medicine, and geography; her works of the latter description are much admired. The following is a fragment of one of them:—

“ The whole expanse of this wide-spreading earth,

“ May be compared to a large tract of land ;

“ The divers countries in the world, each mark'd

“ By its own boundaries, resemble fields.

“ Great Ton-dei-val-a nadu is a peering

“ Sugar-cane in one of these fair fields,

“ Its chief towns are the crude juice of this cane;

“ Fair Kanchipuram is a luscious cake

" Of unrefined sugar, got by boiling ;

" While a concretion of refined sugar,

" Does present th' interiors of bright Kanchi,

" Where the Great God, who mounts the bull, resides."

Avayar remained a virgin all her life and died, much admired for her talents in poetry, and arts and sciences.

KAPILAR.

This was one of the brothers of the before-mentioned poetess. Teruvallor is mentioned as his birth place, which was in the Chola country, he was brought up by a bramin, and was educated in the Tamul language, which he very soon became master of. He composed a work, called Aghavar, which is a relation in verse of all the events of his own life, and that of his brothers and sisters, mentioning the places of their births and so forth.

TERUVALLUVOR.

This poet was another brother of Avayar, being like them, exposed as soon as born, but brought up by the pariahs of Mailapur. When

he arrived to the age of maturity, he proceeded to Madura during the reign of Vamdasekhara, and overcame forty nine learned professors, at the court of that king in disputation. He was admitted to the Tamul college, notwithstanding his low birth. He composed a work entitled Teruvalluvar Koral, which consists of a series of stanzas of a didactic character, on the different grades and conditions of human life ; this work is in great repute all over the South of India, and is reckoned one of the best compositions, extant in the high Tamul, and a translation of it into English was made, by the late Mr. F. Ellis. This poet was called Teruvalluvor, as he was reared up by Valluvar.

ADHIKANAN.

This was also another brother of Avayar, he was so fortunate as to be brought up by a prince, and was consequently admitted into the kingly tribe, he wrote numerous poems on various subjects.

UPPAGA.

This poetess and the two following were sisters to Avayar. She was born at Utakadu in the Arcot district, and was brought up by a washer-woman. She wrote a work on morality entitled Nili Patal.

MUREGA.

Was born at Kaveripatam, in the Chola country, she was reared up by a toddy-woman, and wrote a few poems on miscellaneous subjects.

VALLY.

Was born on the hill country, and was adopted, and brought up by people of the Karawar tribe. She wrote numerous poems.

SATKARA.

The only accounts handed down of this poet rests on legendary traditions and a document, according to which he was the chief poet of forty-eight in the congregation of Sanghatar; he was a resident of Madura, and took his place among a concourse of poets, on a seat which had been

granted by the God Sundareswar in the reign of Champakamar, called also Vamsachudamani-pandayan. One day Champakamar asked all the poets, whether the perfume on his wife's hair was the effect of art or its own natural smell. The king suspended to a pillar one thousand mads wrapped in a cloth, and promised to give the money to whomsoever should answer the question. An indigent bramin named Dhamaga addressed a mental prayer to Sundareswar, and was inspired by the deity, to declare that the odour of the queen's hair was natural, and received the money as a reward. Satakara made some remarks when Sundareswar appeared to him as an aged bramin, and supported Dhamaja, but Satakara continuing the dispute, Iswar manifested himself and displayed his third eye, the poet was at first so struck with fear, that he started from his seat, but becoming more bold put certain polemic questions to Iswar, who grew enraged, and uttered an imprecation, that the poet should be overcome in disputation by a person of mean extraction. After this Yada Kadar was conversing with Satakar for a long time, the out-

cast poet Teruvalluvar laid his book called the Koral, on the bench which immediately vanished

GRANA SAMMANDHAR.

This was a Tamul bramin poet, he was born at Chiyali near Chidambaram, and well educated during his infancy : he was a very prudent person, and composed a work called Tevaran, which mentions the different controversies he had with the Jains, and the tenets of that heretical sect. No authentic account of the death of this poet has been handed down.

APPAR.

This was a Jain Poet, who had a religious disputation with Guanasamandhar by whom it is said he was vanquished, and consequently became a convert to the Hindu faith. He composed several poems in the Tamul language, which are now not in existence.

SANDARAR.

A bramin, poet of Terunar Nellore, who was

educated at Chidambaram, and composed a poem called Tevaram.

MANI KYAVASAR.

A bramin, Tamul poet of the Dravida country and a native of Chidambaram. After leaving school he became very religious, and composed many poems on the deity of Chidambaram. He collected all his effusions together in one volume and called it Chidambaram Cora, he was much respected and esteemed by his disciples, and by all classes of inhabitants, and died in a good old age.

GNANOBA.

This poet was a religious man and dwelt in Alandi, the ancient Alakapuri, a town situated on the banks of the river Indrani, he had two brothers, one named Sophanadeo, and the other Changadeo, and a sister named Mooktaboye, they were natives of Berhampore on the banks of the Tapi river. Gnanoba entered a religious order at the age of twelve years, and after completing his education, he composed a book on

philosophy entitled Graneswari in the Maharata language. His younger brother Changadeo proceeded to visit him, and sent him word to advance from Alandi to meet him, but Gnanoba told the other to come himself, he did so, and saw his brother setting on a wall, and according to tradition he walked away with it. After the meeting of the two brothers Changadeo caused a male buffalo to chant the vede. After a few days Changadeo returned to his country. Gnanoba spent his whole life in contemplations on the divinity, and died in the sixteenth year of his age at Alandi. A temple has been raised to his memory, and a festival is yearly celebrated in honor of him in the month of July.

NAMADEO.

This poet was a tailor, he was born in a village called Gopalpore, which is situated near Pandrapore, and was contemporary with Shahogiy. In the eighth year of his age Namadeo became a disciple of Kristna, and gave indications that he would become a great sage and philosopher: he abstained from rice, and milk was the only nou-

ishment he took. It is given out that he performed several miracles, and constantly spent his time in the praises of the god of Pandrapore. He composed one hundred verses in the Maharata language, consisting of applauses of the deity. Namadeo died in the fortieth year of his age.

RAMADOS SWAMI.

Was born in a village called Parali near Satara, he was a disciple of Gnanoba, and lived in the reign of Shahagi Rajah, he held some occupation under the Maharata government, but he subsequently resigned it on account of some religious scruples, and spent his time in reading books, in which the miracles of the god Ganesa is set down, by which he learned the merits of the faith of Namadeo, and in order to mock him served separate dishes for him, when Namadeo came to the residence Ramadoss, he only found a single leaf distinct from the line of bramins, and told the latter to spread two leaves more as he expected his parents from heaven, the other paid

no heed to what he said; but when Namadeo pressed him very much, Ramados placed two more leaves, when the parents of Namadeo immediately appeared in the form of Vishnu, and sat down to the repast, to the surprise of Ramados, who could not produce his parents when challenged by the other to do so; he was abashed and sung the praises of Namadeo, who together with his immortal parents departed: Ramados died in the eightieth year of his age.

TUKKOA.

A Maharata, poet of Pandrapore, he was well versed in the Maharata language, and it is said, that at his twentieth year the God Vital appeared to him in a dream, and bestowed on him the gift of poetry. He composed one thousand Maharata verses, in praise of the Deity which he called Abhanga; and twenty years of his life were spent in altering praises to the Pandrapore God. It is said, that in the fortieth year of his age, he was translated to heaven.

MONAPARTO.

A Maharata, brahmin and inhabitant of Satarah, he lived 200 years ago, and in his infancy was educated in the Maharata language. He afterwards entered the service of the Satara Rajah as a writer to the Royal Cavalry, and continued in this occupation till his fortieth year, when he became a disciple of the God Vital, and composed one hundred Araya verses, in the Maharata language, containing the praise of Vishnu. He died in the fiftieth year of his age, at Pandrapore.

YAKANADH SWAMI.

A Maharata brahmin, and inhabitant of Paitan on the bank of the Godavery river. This poet lived about the time of Shahogi Rajah; in his infancy he learned the Maharata language, and made many verses in honor of the Divinity. In the sixteenth year of his age, he died at Satarah.

SRIDHARA SWAMI.

Was also a Maharata bramin, and an inhabitant of Caradades near Colapore, he was con-

temporary with the foregoing poet. Sridhara Swami became a Sanyasi in his fortieth year, and resigned all secular concerns. He composed a commentary on the Bhagavat Gita in verse. He expired in the fiftieth year of his age, at Poitan.

CHOKA MELA.

This poet was a Maharatta outcast, and an inhabitant of the Pandrapore country. He was contemporary with Sivaji, and became a votary of the Pandrapore God. He composed many abhangas, containing the praise of the God, and died at Pandrapore.

GORA CUMBHAR.

This poet was an inhabitant of Samantvadi, a village in the district of Tulajapore, and was a common gardener by profession. It is said, that by intense devotion to the goddess, he obtained the gift of wisdom, and became a votary of the Pandrapore god. He composed many Maharatta verses, elucidating and praising the miracles of the diety. He died at the early age of fif-

teen that Pandrapore, having acquired the character of a very religious man.

TOR SUBHANROW.

Was a Maharata bramin, and an inhabitant of Arani, which is situated eighty seven miles west of Madras, he flourished during the time of Suttulla Khawn, Nawaub of Arcot, and was employed at the court of Arani Raja. Subhanrow received a good education in his infancy, and led a religious life. When twenty five years of age he made use of the Jotishpati oil, to acquire a quick genius, and it gave him a voracious appetite. He obtained two villages from his employers, by the produce of which he satisfied the cravings of his hunger. He was sent as a vakeel Tanisha to Hyderabad, and by his good management effected the object of his mission; he, moreover, by exhibiting proofs of valor to the sovereign, obtained valuable presents, with which he returned home. It is said, he was a votary of Hanuman, and composed one hundred verses on the marriage of Rama and Sita; he lived to a good old age, and died at Arani. The above

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biography is compiled from documents in the possession of the Masumdars of the Arani Rajah.

HEMANDA PANT.

This poet was a Maharata bramin, and an inhabitant of Dowlatbad according to tradition. He was employed in the service of Rama Rajah, as a dewan for some time, and afterwards on account of some accident he went to Lanka, and received some kind of rare grain, for curing the king of that place, from the effects of the evil eye. This poet introduced the mode character into the Maharata country, he died in the sixtieth year of his age, at his own residence.

DAMAGI PANT.

This poet was a native of Mangalavada, a village in the district of Pandarapura: he flourished in the fifteenth century of Salivahana, and was contemporary with the celebrated Sevaji. Damagi had finished his education when he was sixteen years old, at which time he obtained some employment at the court of Hyderabad. When he was thirty years of age, he was appointed as

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subedar of the Mangalavada Purgunnah, and continued in this situation till he was fifty: during his administration, he lavished a great deal of government property in benevolent purposes, which intelligence coming to the Nawaub's ears, he despatched a company of troopers to bring Damagi Pant to his presence. When the poet reached Hyderabad, it is said, that the god Vithoba in a human shape came to the Nawaub and paid him the whole sum deficient, on account of Damagi's liberality, and took a receipt for the same, and an order for the re-appointment of the poet to the post he held. The god placed these documents in a book which Damagi constantly read. The poet saw these papers, and immediately returned to Pandrapore, and wrote to his master tendering in his resignation; the Nawaub was pleased to accept of it, and appointed Damagi's son to succeed him. Damagi after this composed a Sasona, or poem, containing 100 verses, in which all the circumstances mentioned above, was fully detailed. He spent about ten years in religious

duties, and died in the sixtieth year of his age at Pandrapore.

CAVELLY VENKATA BORIAH.

This poet was born in A. D. 1776 at Ellore, a fortified town in the northern sircars; he was of a respectable tribe of bramins, being the son of Cavelly Venkata Soobayah, who was lineally descended from a branch of the Arvela Niyogi bramins, who were hereditary ministers, and ambassadors of the Vijaynagar sovereigns. Cavelly Venkata Boriah, was educated at a private school at Ellore, until ten years of age, when he left it, and began to study Sanscrit poetry, and possessed such a quick genius, that in the course of five or six months, he was enabled to make verses himself, which were much admired for their elegance. As his elder brothers held situations of confidence and trust in the Hon'ble Company's service, Boriah was determined to qualify himself for such appointments, and consequently began to study the Persian language very intently, as also the Hindoostanee, and had for a tutor the venerable Khasi or Jagerdar of

the village of Cotture, which is situated two miles east of Ellore; he soon perfected himself in those languages. When about fourteen years of age, he went to a school kept by a Mr. Morgan, at Masulipatam, after leaving which, he was so fortunate as to experience the patronage and friendship of Colonel Pearce, who commanded a battalion of Native Infantry at Ellore. During his leisure hours, he read Telugu poetry and grammar, and particularly the works of the celebrated Attalure Papiiah. Boriah was apprenticed in the Office of the military paymaster at Masulipatam, and in a short time got well acquainted with the whole details of the office; and was deputed several times to pay the detachments at Ongole, Mangala, Condapelly, &c. He was at eighteen years of age, employed by Mr. Dent, as a writer at Madavopalam, but being recalled by his old employer, he returned to Masulipatam, where he was engaged as a head writer at the request of his eldest brother Narainappa, head translator to Lieutenant Mackenzie of the Engineers, afterwards Surveyor General of India, who

was then surveying the Nizam's dominions. This officer in a letter to Sir Alexander Johnstone, makes honorable mention of the subject of this biography, as will be seen from the following extracts of the letter in question: "The connection then formed with one person, a native, and a bramin (the lamented V. C. Boriah, then almost a youth of the quickest genius and disposition, possessing that conciliatory turn of mind, that soon reconciled all sects and all tribes, to the course of enquiry followed in his surveys) was the first step of my introduction into the portal of Indian knowledge: devoid of any knowledge of the languages myself, I owe to the happy genius of this individual the encouragement, and the means of obtaining what I had so long sought. On the reduction of Seringapatam, not one of our people could translate from the Canarese alone; at present we have translations made, not only from the modern characters, but the more obscure, I had almost said obsolete characters of the Sassanums (or inscriptions) in Canarese and Tamul; besides what have been made from the Sanscrit, of which in my first

years in India, I could scarcely obtain any information. From the moment the talents of the lamented Boriah were applied, a new avenue to Hindoo knowledge was opened; and though I was deprived of him at an early age, his example and instructions were so happily followed up by his brethren and disciples, that an establishment was gradually formed, by which the whole of our provinces might be analyzed, on the method thus fortuitously began, and successfully followed." Boriah was deputed by his master to collect information useful for the office, and the sagacity and diligence, he displayed to collect materials, and in making researches obtained the unqualified approbation of his employer, and the result of his labours was such as materially to promote the interest of the Honorable Company. The service was very arduous for Boriah had to traverse dreary woods, and lofty mountains about Srisale. While on this survey, Colonel Mackenzie was appointed Engineer to the expedition against Manilla, and Boriah was obliged to return to his home; while on the way from Hyderabad to Madras, he kept a correct

Journal, and wrote some poems in Sanscrit and Telugu, he likewise collected a great many literary materials to elucidate the history of India. While at Ellore, he displayed his skill in mechanism, and knowledge in the arts and sciences, and obtained the admiration of his townsfolks, who highly esteemed him on account of his sweet temper and unimpeachable character. When his employer returned to the Peninsula from the expedition, Boriah accompanied him to the survey, they had been formerly employed upon.

In the year 1798 Boriah accompanied his master in the campaign against Tippo Sultan, and kept a poetical journal of the route, till he reached Gadewa, a petty zemindarry in the Nizam's dominions. It happened once that his employer's official papers were plundered by marauders of that zemindarry, and Boriah was deputed to recover it; in endeavouring to do this, he was confined in prison, and denied food by the zemindar, and very harshly treated at first, but owing to his conciliatory behaviour, and some affecting poetry that he composed, he was able to soften the obdurate heart of that chieftain, so that he not

only regained his master's property, but received besides some presents on his own account ; after this he joined Colonel Mackenzie, whom he accompanied to Seringapatam ; he was present at the storming and capture of that fortress, and described all the incidents attending it in animated versification : the planting of the British colours on the ramparts, was excellently described. Boriah was well rewarded by his master for this performance. Colonel Mackenzie was shortly after the fall of Tippo Sultan, appointed as superintendent of the Mysore survey ; and Boriah attended his master to Chittledroog, by the route of Bangalore, Nijagall, and Sira. He was eminently useful in making arrangements to procure useful information connected with the service, so as to promote considerably the interest of the Hon'ble Company, and procure for his employer an extensive body of literary materials to elucidate the history of the southern Peninsula. When the Maharata chief Doondea was captured at Harihar, by the detachment under Sir Arthur Wellesly in 1800. Boriah wrote a poem on that occasion ; after this, the poet composed

a piece of a hundred stanzas on a prophet, which brought that holy man's name into increased celebrity. Another work was also written by Boriah, intitled "Sreranga Raja Charitu," containing the genealogy of the Srirangapatam sovereigns from the foundation of Umattore, giving a description of the ancient ruins of the former city, where the Yadava princes ruled, and became powerful. When the army broke up from before Seringapatam, he marched about with detachments thro' different parts of the ceded districts and Mysore dominions, and was highly noticed by General Campbell, Colonel Munro, and other officers of distinction, as well as by the Mysore dewan. By the directions of his master, Boriah acquired perfect knowledge of mathematics, geometry, astronomy, geography, and other sciences, both according to the European and Hindu methods, and his memory was so tenacious, that he soon acquired a proficiency in different native languages. He could draw very neatly, and constructed maps that were excessively admired by his master.

He discovered various ancient coins, and made

fac-similes of inscriptions in different obsolete characters. When he decyphered the Hala Kanada characters, inscribed on a Tablet found at Dodare, which is now deposited in the museum of the Asiatic Society, his master was highly gratified, and put his name on it.

Colonel Mackenzie having been ordered by the government of Fort St. George, to return to Madras on public business. Boriah accompanied him in 1801, and was employed two years at that presidency, in translating books, and valuable manuscripts and documents ; in the twenty sixth year of his age, Boriah was unfortunately attacked by apoplexy, which terminated in his premature death in 1803. His master ordered a monument to be erected to his memory, with a suitable inscription on the sea-shore, which is still standing. At the age of twelve years he had married the younger sister of Venkatachellum, zemindar of Kasemicota district, and left issue an only daughter ; and died universally regretted, on account of his public and private virtues.

Appendix.

The *Jotispati Plant*, is called *Swarnalata*, in Scanscrit Dictionaries, and flourishes in the monsoon, its fruit is red, and of a small size, grows in bunches, and when ripe bursts, and rather better to the taste; this shrub never blossoms, but during the rainy season, and may be found in many parts of the Peninsula, and thrives excellently in the Mysore country. There is a treatise called *Jotishpati Kalpa*, in which is given the method to extract the oil from the seeds, which is either to lay them on the blade of a sword and expose them to the rays of the sun in the months of April and May; or by the action of heat in a retort; this oil is said to be fit for culinary purposes, and to possess the excellent quality of clearing the head and brightening the genius. At the courts and colleges of Mysore, Tanjore, Kanchi, Benares, &c. a great many pundits make use of this oil, to remove dullness from their pupils.

ERRATA.

Page 20 line 21	Before the word Shasrapat insert the words Sahasra Sirsha—Parusha Sahasrakha.
— 22 — 2	For Nashi read Nachi.
— 30 — 9	For Vaki r. Vahi.
— last line	For Mythali r. Mythili.
— 32 — 2	For Tchana r. Thana.
— 34 — 6	For Virupaksam r. Virupaksham.
— 36 — 20	For Neghanti r. Neghant.
— 55 — 14	For prince r. goddess.
— 57 — 7	For among them r. wrote.
— 64 — 9	For Melakota r. Melukoth.
— 66 — 10	For Damora r. Damadara.
— 76 —	For Damara r. Damara.
— 84 — 14	For Kanakapariwaromes r. Kanaka-Pa- rameswari.
— Ibid. — 19	For Pefare r. Paturo.
— 86 — 14	For Gereknica r. Gerekanica.
— 101 — 11	For Brinda r. Bridna
— 101 — 20	For about the year 1430 r. in the 15th century.



18.9.58

